

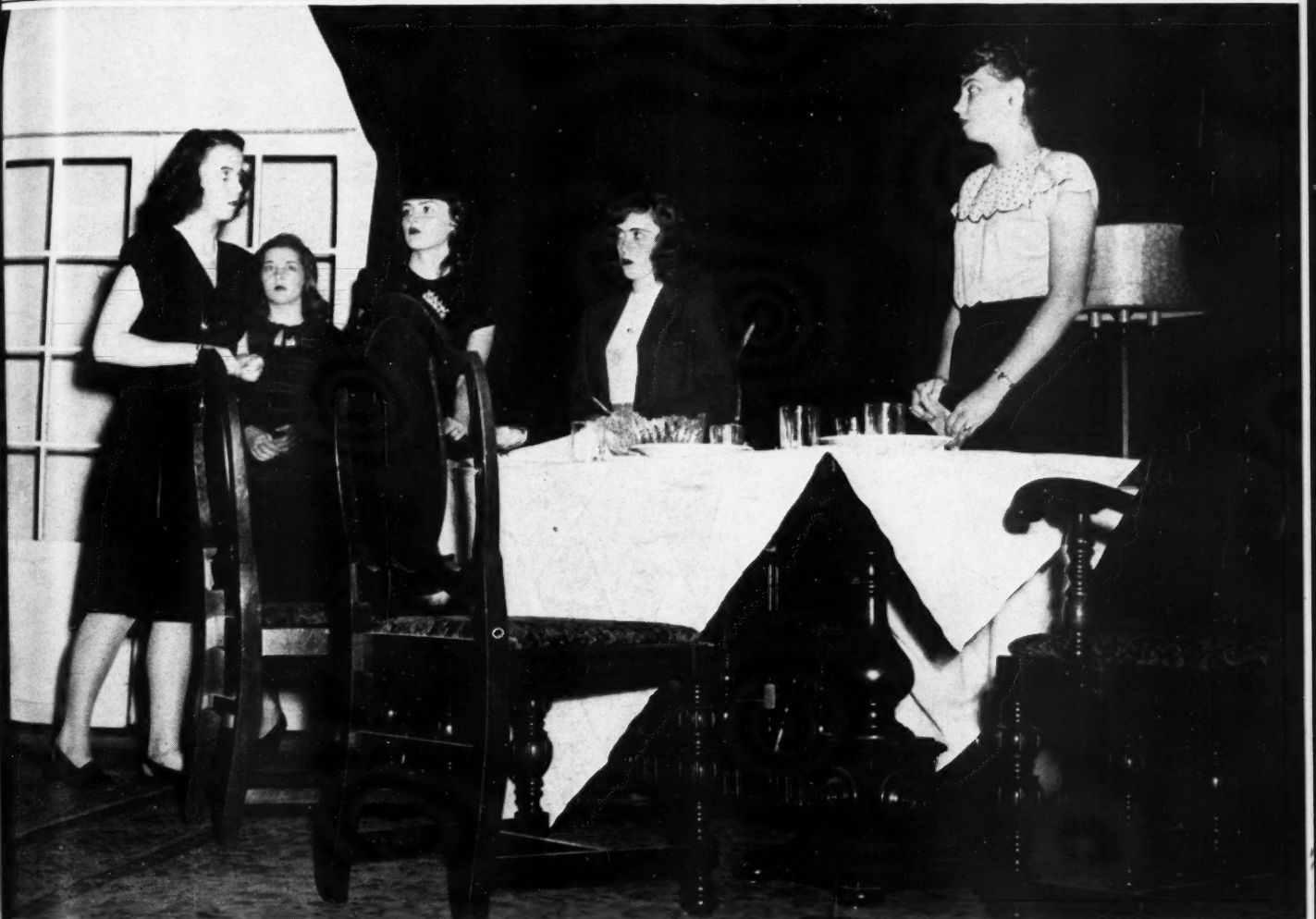
DRAMATICS

The Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XIX, No. 7

APRIL, 1948

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Scene from a production of **Letters to Lucerne** given by dramatics students of the Haddon Heights, New Jersey, High School (Thespian Troupe 376) under the direction of Frank J. Malandra.

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CALL NORTHSIDE 777

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NOTES AND by the EDITOR FOOTNOTES

"How to provide for the varied needs of all youth, the largest percentage of whom do not plan to go on to college or do not wish to take up a skilled occupation, is the target we hope to hit. In the achievement of this aim the Commission calls for the widest possible cooperative action within every school community. It visualizes programs of action at State and local education levels which should result in the assembling of facts, techniques, procedures and way of getting useful information which can be made available across the nation". — Benjamin C. Willis, Chairman of the United States Commission created to reorganize the high school curriculum.

In 1947 the colleges and universities of the United States absorbed 2,338,226 students. This was one million more students than the colleges enrolled in their peak pre-war years and the largest flood of college students in the history of any nation.

A four-week program of speech education for a select group of high school juniors and seniors is announced by the Department of Speech of the University of Colorado, Boulder, Colorado. The program will be sponsored June 21, through July 17.

Radio scripts suitable for production by high school drama groups may be obtained from the following firms: Association of Junior Leagues of America, Inc., The Waldorf-Astoria, New York, 22, N. Y.; The Northwestern Press, 2200 Park Ave., Minneapolis, Minn.; and The National Radio Script Service, 926 David Stott Bldg., Detroit 26, Mich.

Among the projects now being sponsored by The National Thespian Society is the preparation of a DIRECTORY OF DRAMATICS CLUB PROGRAMS, with copies becoming available early in September. If your club has sponsored an exceptionally successful program, or series of programs, this season, we suggest that you submit a 200-300 word descriptive statement to Editor Blandford Jennings, Clayton, Mo., High School.

Is your school system interested in locating an experienced dramatics director for the 1948-49 season? A list of qualified teachers may be obtained from The National Thespian Society, College Hill Station, Cincinnati 24, Ohio, late in April. Enclose a stamped, self-addressed envelope with your request for a copy of the list.

An extremely interesting program is now being planned by Vice-President Hubert Heffer of the American Educational Theatre Association for the annual convention to be held in Washington, D. C. next December. Highlights of the program will be announced in this magazine next fall.

Many high school dramatics groups are now making plans for their annual banquet scheduled for this spring. We have always regarded the annual banquet of the dramatics club a unique opportunity to help focus attention upon the activities of the dramatics groups.

Something Different

IN selecting a senior play, most directors search for something that is off the beaten track a bit—something with a little more challenge. The plays listed below are of that type. Here we offer you variety both in set and in treatment.

• **Tonight We Dance**, by Dorothy Rood Stewart. One set: a dressmaking shop. Cast 9 M., 11 W. An opportunity to add extras in one scene, if desired.

• **Remember the Day**, by Philo Higley and Philip Dunning. A Broadway favorite and the best thing Claudette Colbert has done in the movies. Several scene changes, but they are such that they can be handled by high schools. 13 M., 12 W.

• **Odds on Tomorrow**, by Charles Quimby Burdette. The scene: a college professor's study. 9 M., 8 W. Opportunity to use a few extras. A unique plot.

• **Fresh Air**, by Glenn Hughes. An inexpensive, but attractive, outdoor set. 9 M., 8 W. Great variety of characters, and an unmistakable breeziness throughout.

• **Love Your Neighbor**, by Albert Johnson. A living-room set, but unusual in design. 8 M., 12 W. Extremely diversified in characterization; fun galore.

• **Once and for All**, by Sidney Duvall. An outdoor set that requires no regulation furniture. 8 M., 11 W. Excellent opportunity for extras. A problem play, but lively.

• **Sky Road**, by Richard Nusbaum. 6 M., 9 W. Scene: stewardess' lounge at an airport. A gripping story of sacrifice and bravery in the early days of commercial aviation.

• **Two Gentlemen and Verona**, by Anne Ferring Weatherly. 5 M., 7 W. Set: summer quarters of the Red Barn Players. Colorful, sprightly, and interesting.

• **The Hoosier Schoolmaster**, as dramatized by Lee Norvelle. 18 M., 8 W. Set changes worked out economically, both as to expense and ease of handling.

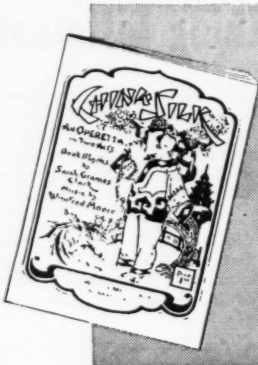
Write to us about your casting problem and we shall be glad to confer with you about it. Use our exchange plan to select your play. All of the above-listed plays are 75¢ each. The royalty is handled on a percentage basis; or, if you prefer, we shall quote you a flat rate to suit your conditions.

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EDITORIAL STAFF

Editor and Business Manager:

Ernest Bavely.....College Hill Station
Cincinnati 24, Ohio

Contributing Editors:

Paul Myers.....Theatre Collection, Public Library
New York, N. Y.

Richard Corson.....161 Prince St.
New York, N. Y.

Department Editors:

Earl W. Blank.....Berea College
Berea, Ky.

H. Kenn Carmichael.....Los Angeles City College
Los Angeles, Calif.

S. I. Scharer.....New York University
Washington Square, N. Y.

Paul Myers.....Theatre Collection, Public Library
New York, N. Y.

Louise C. Horton.....College of St. Catherine
St. Paul, Minn.

Advisory Editors:

Barbara Wellington..B. M. C. Durfee High School
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Chicago, Ill.

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DRAMATICS MAGAZINE

Robert Ardrey

By PAUL MYERS

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IT has been with occasional misgiving that I have included Robert Ardrey in this series of articles on new playwrights. His first New York production took place over a decade ago and since that date several of his plays have been brought forward. There is about him, however, an air of expectancy — of great promise still unfulfilled. In spite of the fact that not one of his plays has met with commercial success in the New York productions; Robert Ardrey has emerged from each bout with the drama critics as the author of a play which "misses — but not very much" (in the words of Ward Morehouse in his review of the latest, *Jeb*, in the NEW YORK SUN of February 22nd, 1946). In his activity and expression there is a quality which demands that he be counted among those from whom the theatre can expect great benefits.

Robert Ardrey was born in Chicago in 1908 and that midwestern metropolis has been the center of most of his life and activity. His higher education was gained at the University of Chicago, and it was here that he met and studied dramaturgy under Thornton Wilder, the subject of an earlier study in this series. The young man brought with him a vastly different set of impressions and experiences than those of his teacher, but they met upon the common ground of their devotion to the same art. Some of this difference has been expressed by Ardrey most clearly in an article he wrote for the NEW YORK TIMES of February 27th, 1938: "Twenty years ago, when I was a little boy, my father would take me for walks in Jackson Park. The southern sky would glow with the glare of the steel mills. You could smell the stockyards on the light west wind." Then, after outlining the impressions made by these things upon his youthful mind, he concluded: "You will say that I, too, have an axe to grind, and that I am prejudiced. That is true."

The professional theatre first began to hear of Mr. Ardrey late in 1935, when the drama columns carried reports that his play, *House on Fire*, had been bought by George Abbott. Some indication of the play's nature can be gleaned from a consideration of the plays which Mr. Abbott was producing during this period — *Three Men On A Horse*, *Boy Meets Girl* — the fast-moving, farce comedies with which he secured a deserved reputation. The Ardrey comedy was to be the second production on his schedule for the 1935-36 season, but early in 1936 we learn that the play had been acquired by Arthur Hopkins. It was given its premiere at the Shubert Theatre in New Haven, Connecticut, on the 5th of March, 1936, under the title, *Star Spangled*. The plot revolved around the more than colorful exploits of a Polish-American Chicago family. Mrs. Dzieniewski's three sons are pursuing their careers in vastly different ways. Gregory is serv-

ing time in the penitentiary, Vincent is campaigning for a seat in the state legislature and Stan plays baseball in the minor leagues. Somewhere in the play was carried the observations of Mr. Ardrey concerning first and second generation Americans and their application of the principles of the country of their adoption, but the play was produced more for its farcical facets than anything else. After a few performances in New Haven, during which Walter Prichard Eaton of the Yale Drama School declared that "it tapped a rich vein of stage humor hitherto not drawn upon", the play opened at the Golden Theatre in New York. The metropolitan drama critics were less kind than Professor Eaton and the play ran for only twenty-three performances. Another interesting sidelight of this production is that Garson Kanin, who has figured in the theatre most recently as a playwright-producer-director and the subject of another article in this series, was one of the actors in this play.

One rather thinks that the speedy closing of *STAR SPANGLED* must have been a blow to the young playwright. It had taken six years since his graduation from the University of Chicago to gain a Broadway hearing. These

years had been spent at a variety of occupations: opening safety deposit boxes for a Chicago bank, writing music stencils for college shows, composing eligibility tests for Civil Service applicants. He had taken a job as a guide at the Chicago World's Fair at which time he had to submit to one of his own examinations. During all of this time, however, he had worked at playwriting and kept up the hope of proving himself in this field.

It was almost two years before the theatre heard from Robert Ardrey again, but then he burst in with two plays. As early as June, 1937, the columnists reported that Herman Shumlin held the rights to a new play of Ardrey's. Earlier that year, in March, the Guggenheim Memorial Foundation had awarded him a fellowship for "creative writing in the field of the drama". Though it was money which the fellowship brought him; its great advantage lay in the fact that the young playwright could afford the time to devote to his craft. The time was well spent.

The first of the two plays to come forward during the 1937-38 season was *How To Get Tough About It*. Produced and directed by Guthrie McClintic, the play opened at New York's Martin Beck Theatre on the 8th of February, 1938. The people of the play were, on the whole, young people who had been caught up in the industrial life of a Lake Michigan town. The most predominant of them are a young waitress and an idealistic boat-builder. Life has been hard for them both — especially



The author confronts the ghosts of the shipwrecked refugees. This is a scene from Robert Ardrey's *THUNDER ROCK* as produced by the Group Theatre at the Mansfield Theatre, New York, in November, 1939. (Photograph Vandamm Studio)

for the lady. It has toughened her and she convinces the young man that he, too, must harden himself so that he can cope with life. The romance of the play is set against all of the labor strife that made up the industrial picture of that day. All of the disruptive forces that were then, and are still, making trouble in the industrial life of the country were brought into life upon the stage. Therein, I felt, lay the play's weakness. Mr. Ardrey hoped to interest us in the plight of the central characters but their story seemed so small compared to all the trouble about them. True, they represented in little all of the threads of the play but they were dwarfed by the enormity of the play's attempted scope. Let us this time pick our typical review from Richard Watts, who wrote (in part) in the NEW YORK HERALD-TRIBUNE of the 9th of February, 1938: "There is so much that is successful in the drama that I can only wish it were as fine as one of Mr. Ardrey's plays will be one of these days."

Simultaneously with the short run of *HOW TO GET TOUGH ABOUT IT*, the Group Theatre was preparing its production of Ardrey's *CASEY JONES*. The latter came into the Fulton Theatre, New York, just twelve days later than the opening of *HOW TO GET TOUGH ABOUT IT*. The ballad of Casey Jones and the wreck of the crack express is one of the most familiar in all of our store of legend. In his play Robert Ardrey attempted to give a modern setting and application to the tale. His hero was a veteran railroader — named after the engineer of old. All of his life had been spent in the service of the line and his principal happiness in life came from standing at the throttle of the St. Louis express. With advancing age, however, his sight began to fail. At length, he must break himself away and seek his and his family's livelihood elsewhere. This play, too, closed after a run of approximately three weeks.

In the NEW YORK TIMES of February 21st, Brooks Atkinson wrote: "For the third time in his career Mr. Ardrey has chosen a fresh subject and populated it with pungent characters; he has also worked at it with droolery and excitement. He is a tantalizing scribbler, always on the verge. But with all his gifts he does not write plays that exhaust their subject in terms of the theatre." Burns Mantle, late critic emeritus of the NEW YORK DAILY NEWS, broached an interesting theme in his review of the play. "Interesting that two of the best acted, most strikingly set drama in town, they being *How To Get Tough About It* and *Casey Jones* should be written by the same young man and develop the same weaknesses of the artificial theatre. And that a third drama, *Our Town*, should be written by Mr. Ardrey's former professor and guide, Thornton Wilder, and reveal that writer's set determination to get away from the artificial theatre and all its conventions. Now if we can have a drama written in collaboration by Professor Wilder and Student Ardrey we should get a minor masterpiece." This consideration is a

bit away from a study of Mr. Ardrey and cannot be pursued here, but it certainly offers a most provocative sidelight.

The Group Theatre was not the kind of organization that allowed its faith in a playwright to be shaken by one failure. It was another year before an Ardrey play was ready for production — a period which had seen the outbreak of World War II. Late in September, 1939, the Group announced that their production of Chekhov's *The Three Sisters* had been indefinitely deferred and that their first offering of the season would be Robert Ardrey's *Tower of Light*. The "intensely timely nature" of Mr. Ardrey's script was cited as the reason for the switch. Between the date of this announcement and play's premiere at Ford's Theatre in Baltimore on the 2nd of November, the title was altered to *Thunder Rock* and as such it opened in New York at the Mansfield Theatre on the 14th of that month.

The play — at its initial playing — ran the less than three weeks that was becoming the rule for Ardrey. It has since been seen in innumerable Little Theatre productions all over the country, been an enormous success in London at the height of the war and been done in a very effective screen version. The play is the story of the disillusioned newsman who takes a job as a lighthouse keeper on a rock in Lake Michigan. The tower is inhabited by the spirits of a boatload of nineteenth century immigrants, who had foundered on the rock en route to a new home in the western part of the United States. They had fled from the political and religious rancors of Europe and had sought freedom and tolerance in the new world. These wraiths convince the writer of the rightness of his beliefs and reawaken his faith and his determination to keep this world the right kind of place. In *THUNDER ROCK*, for the first time, Ardrey was completely successful in fusing the drama of his situation with the theme. His characters are dramatic embodiments of the theses he was trying to drive home to the audience, not just figures spouting the dramatist's ideas. The play, again in spite of its commercial failure, justified all of the hope that had been placed in Ardrey's capabilities.

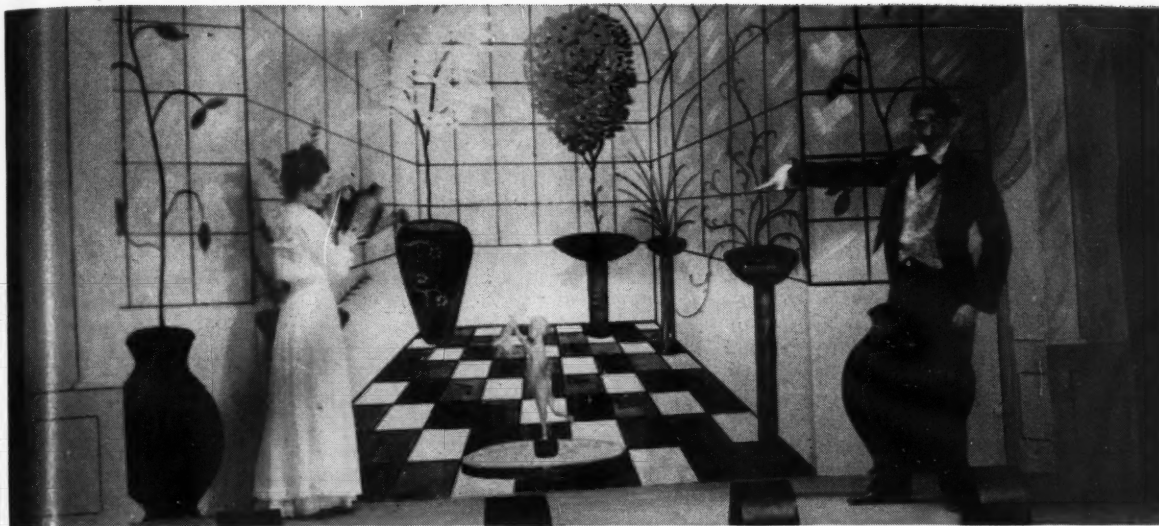
I don't believe that anyone who witnessed it could forget, either, the production which the Group gave the play. Elia Kazan, who had directed *Casey Jones*, served in this capacity. Luther Adler enacted the central role and Morris Carnovsky, Lee J. Cobb, Roman Bohnen, Myron McCormick (who had played the young idealist of *How To Get Tough About It*), Frances Farmer and Ruth Nelson rounded out the cast. As has been stated, the play has since won considerable esteem. It became the first successful drama to be presented in London after the outbreak of the war. In December, 1945, it was presented at the Hebbeltheater in Berlin by Carl Heintz Martin and was, thus, the first American play to be presented in the German capital since the war. One would like to see a revival of the play. Perhaps our own experiences of the past several years would give us a finer understanding of the drama.

Once again, in 1940, Robert Ardrey was honored with an award for his playwriting. In August, 1939, Sidney Howard, one of the foremost American playwrights and a founding member of the Playwright Producing Company, died quite suddenly. In his honor, the Playwrights Company began in 1940 to give an annual award "not so much with the purpose of bestowing a prize upon the best play of the season as to give support to new writing talent in the theatre." The first award in 1940 was given to Robert Ardrey. That year, too, Ardrey wrote for RKO Pictures the screen treatment of Sidney Howard's *They Knew What They Wanted*.

It was several years, again, before the theatre heard from Robert Ardrey. In 1944, Duell, Sloan and Pearce published a novel from his pen, *WORLD'S BEGINNING*. The time of the story was fifteen years after the end of the war, and it told of a community which had been founded upon the commonwealth plan in the desert town of Indian Pass, Texas. His next, and most recent, appearance in the theatre was with *JEB*, which was given its premiere at the Locust Theatre, Philadelphia, 8th February, 1946. Produced by Herman Shumlin, the play opened at the Martin Beck in New York, the 21st of the same month. It ran for only nine performances. *JEB* is a fine, sensitive play. It told of a young Negro who had distinguished himself in the army. He returned to civilian life qualified for a decent job and more than entitled to it. The play detailed most feelingly the forces abroad in our country today which kept him from this right.

After the play's speedy closing, Mr. Shumlin wrote a telling letter to the drama editor of the NEW YORK TIMES, which was published in the issue of March 17th. In it he complained of the general treatment accorded the play by the press. One point he made most forcefully has a great deal of bearing upon the case of Robert Ardrey which we have been considering here. Mr. Shumlin wrote: "It has always been remarkable to me that the theatre reviewers are so lenient with the plays which are meant only to entertain — and I have nothing against entertainment — and set their backs so rigidly against the slightest flaw in the play which attempts to develop the theatre both as an art and a medium of social expression."

One could answer, of course, that the critics treat the second category of plays more seriously and with more exercise of intellect and artistry. This is, no doubt, very true; but it often blinds them and the less professional among theatregoers to the merits of a play. Robert Ardrey has suffered more than most because his plays, though they have had faults, have always tried to be more than just stage pieces. Each has argued some special point; each has had a theme which goes out in its applicability beyond the confines of the theatre into all our lives.



Setting by C. L. Shaver for a Louisiana State University workshop production of *FASHION*. The whole production was done with wings and backdrops painted in burlesque imitation of the original type of painted scenery used for the productions of that period. Theatricalism is representative without disguising the fact that it is scenery on a stage.

Theatricalism

The Sixth in a Series of Articles on Styles of Scene Design

By RICHARD CORSON

New York, N. Y.

THEATRICALISM is a style both old-fashioned and modern. It was the prevalent style before the advent of naturalism and some time thereafter. Then it largely died out and only recently has it come back into its own in a modified form.

The old wing and backdrop sets were the purest form of what we call theatricalism. They consisted of frankly painted theatrical pieces painted as realistically as possible. Sometimes there was a fair amount of illusion, but still the audience was aware of looking at painted canvas. The canvas may have been painted to look like a forest or a castle, but it didn't really look like one, especially when it rippled in a passing breeze. That particular style is used now only when we revive the old melodramas, and usually then we're burlesquing them.

But theatricalism in various modified forms still has its place. Many of the current Broadway musicals are set in this style. They use frankly painted wings and backdrops, but they ask you to accept them only for what they are. The whole thing is done in the spirit of fun, and there is not usually any attempt to paint the canvas in a conveniently realistic manner. The result, of course, is usually what may be called stylized theatricalism.

The Lunts' last revival of *The Taming of the Shrew* was done with painted backdrops, but there was no intent of making them seem anything else. In fact, at least one of the drops was hung by Elizabethan stagehands as the audience watched — and logically enough, too, after all the play is really a play within a play.

Similar ventures into theatricalism were the Helen Hayes-Maurice Evans

production of *Twelfth Night*, *Up In Central Park*, and *Bloomer Girl*.

There is another variety of theatricalisms exemplified by the recent American Repertory Theatre production of *Androcles and the Lion*. Buildings were reduced to white outlines set in front of a black cyclorama. Perspective was distorted, and what would be marble statues on the real Greek buildings became caricatures done in white outline. The effect of the whole thing was a very simple outline sketch done in white paint on black paper. Line was all important; form was reduced to a minimum. The building fronts were, for all practical purposes, two-dimensional. The third dimension was only the thickness of the wood necessary to construct the white outlines. The style may be called stylized theatricalisms — theatricalism because there was no effort to create illusion in the settings, and stylized because they represented the cartoon-like drawing technique of black on white, including the humorous interpretation. They were not constructivistic because the pieces were reduced to their elements of decoration, not of structure.

The first act set for the same show was also stylized theatricalism but quite different in execution. It consisted of a stylized jungle backdrop with exaggerated, highly decorative foliage.

Theatricalism is used almost exclusively for humorous plays when it is permissible for the scenery to become almost a commentary on the play rather than purely an environment for it. For serious plays we usually expect the setting to be part of the atmosphere — merely a background which heightens the illu-

sion, the credibility of the action. In humorous plays we may expect the same thing, as in *THE VOICE OF THE TURTLE*, *BORN YESTERDAY*, *STATE OF THE UNION*, *LIFE WITH FATHER*, *YEARS AGO*, *O MISTRESS MINE*, *DULCY*, *OUR HEARTS WERE YOUNG AND GAY*, etc. A setting which tried to be funny or called attention to itself as being more than a background would be inappropriate.

On the other hand, we may add to the fun of the play or to its satire by abandoning all attempts at illusion and letting the designer have a little fun. *Androcles*, for example, was written with tongue in cheek — not as a bitter satire but as a very good-humored one. The set designer followed the same pattern. Shaw asked no one actually to believe his story. He merely asked them to accept it for a little while (and with their fingers crossed if they were so inclined). The designer did the same. He designed scenery which no one would ever think of as anything else, yet he made the audience accept it as a logical background for the play.

In other works, it's pretty much a matter of illusion. Some plays ask us to believe in the people and the story unfolding on the stage. We share their hopes and their fears. We forget they are not real. If we do not accept them, then the play is a failure. Such plays (*All My Sons* is a striking example from recent Broadway roster of plays) require settings which we can accept as real, though by the very nature of the situation, we know they cannot be. Yet for one evening they are.

Other plays ask us to go along with the characters, to have fun with them — not actually believe in them, but merely accept them for the moment. The scene designer for such a play has a right to do the same thing — perhaps more than a right — perhaps an obligation. Theatricalism may not be his choice, but it often is.

Frequently, the whole meaning (or at least the impact) of a play can be changed by the style of the setting. Should you be doing *A MIDSUMMER NIGHT'S DREAM*, why not try stylized theatricalism in your scenery instead of the heavy, ponderous attempts at a realistic forest? See how much more fun the whole production will be. In *A COMEDY OF ERRORS*, a completely incredible play, the style would be even more appropriate. The same holds true for *TWELFTH NIGHT*. Forget these comedies are musty classics and that they have been dissected and revered by pedants for centuries. Dust them off and play them for the fun that's in them. The right kind of scenery can be a tremendous help.

Theatricalism for Shakespeare's comedies is only a suggestion, of course. Stylized formalistic impressionism or stylized impressionistic formalism may be more to your liking.

An interesting variation on theatricalism was used for Thornton Wilder's *SKIN OF OUR TEETH*. It is a bit difficult to imagine such a thing as realistic theatricalism, but perhaps the term is the one most nearly applicable. The main set was relatively realistic in that painted flats were used to represent the three walls of a room, but they were presented as theatrical flats, not as real walls. The wings and flies were not masked, trimming was incomplete, and at times the flats would fall forward or suddenly disappear into the flies, leaving gaping holes in the set.

The set was in no way stylized, nor was it impressionistic nor constructivistic. It was a realistic set which had never been finished.

The play was presented in the same way — not as a slice of life nor an illusion of any kind, but quite frankly as a play, with Tallulah Bankhead stopping her dusting occasionally to tell the audience what a lousy play she thought it was.

Theatricalism, then, tends to present scenery as scenery — flat surfaces painted sometimes flatly, sometimes with objects, but scenery nonetheless.

The flats in *Skin of Our Teeth* might have been used in a realistic set and been considered legitimate for that style. But they would not look like flats. They would give the illusion of walls. As presented, they were quite obviously flats and nothing else.

The backdrops used in *BLOOMER GIRL*, with furniture, doors, windows, draperies, and woodwork painted on them, would be theatrical because no one would ever believe for a minute they were anything but backdrops. But the backdrop used as the back wall of *THE MEDIUM*, even though it had two folding screens painted on it, was realistic rather than theatrical because only a sharp and practiced eye would ever observe that it was simply a backdrop. The clever painting and lighting gave a perfect illusion of stylized screens standing in front of a solid wall, not painted on a transparent scrim as they actually were. Physically, the two backdrops were similar. In their final effect they were not.

Theatricalism may perhaps best be defined as a style of representational scenery which does not attempt to give (in the modern theatre) any true illusion of reality. More often than not, it is humorous in intent. Actually, it is a fancy substitute for a painted sign reading "This is the forest of Arden." It is more interesting and more satisfying but not very much more real.

Techniques of Play Rehearsal

The Sixth in a Series of Articles on Rehearsal Techniques

By SAM BOYD, Jr.

Director of Drama, West Virginia University, Morgantown, W. Va.

I believe a student of dramatic art should insist on a college program aimed at developing his skill to the extent where he may adequately participate in the theatre world. This participation may range from critical evaluation of drama, through teaching fields, to actual professional stage work. The major interest may be divided into: acting, directing, playwriting, technical work (costuming, scene design, etc.,) and theatre management. Such college courses as History of Theatre, History of Costume, History of Art, Dramatic Literature, and Aesthetics should be integrated into the above program for broadening appreciation and dramatic background. Our play productions afford the student practical training toward these goals. In all major public performances two purposes are uppermost in my mind:

1. To give our patrons productions with professional standards of performance and entertainment values.
2. To train our students in dramatic skills and theory content to attain such standards.

Although I never relax my professional attitude in performances, I must often compromise between artistic satisfaction and training objectives. A paramount factor in college theatre is the complete dedication of a director to a program of student education.

With the above problems and goals in mind I have set up in my directing practice a technique and style which I hope is the most practical.

Before embarking on this particular style let me say that a director should have at his command a variety of techniques that may be applied to varying conditions, however subtle, that present themselves in play work. Versatility in technique might well be a director's left arm.

I will not go into the casting problems, since that is often a question of departmental policy rather than style, except to say that I prefer competitive reading tryouts. The competition and spirit surrounding this type of casting results in a salubrious, unprejudiced attitude among our actors and directors. This policy has proven successful in counteracting possible cliques and emotional outbursts of temperament that so often occur in dramatic work.

I usually set up a four and a half week rehearsal period for all of my productions. Within this period of time I generally schedule twenty-three rehearsal periods including technical and dress rehearsal. Only one dress rehearsal is permitted in this setup. Contrary to some directing theories, I believe an

actor should develop a habit of achieving personal perfection in one final rehearsal: a coordination and discipline of his talents toward one dress rehearsal where mistakes are not tolerated. Each rehearsal lasts about two hours depending upon the physical and emotional energy of the cast. Seldom, except on emergency occasions, do I run a rehearsal more than two and one half hours. I like to adhere to this time limit to avoid all possibilities of actor exhaustion. Tired actors waste rehearsal time. A waste of time is neither feasible nor ethical in theatre practice. College actors have many things to do in the day which have little or no bearing on a current production; hence all of my rehearsals are held in the evenings — Monday through Friday inclusive.

The first and second rehearsal period is given over to the complete reading of the play by the actors. During this time characterization, style of acting, settings, and aesthetic meanings are discussed between actors and director. I always make certain that each actor understands fully the style in which I am presenting the play and his function in the unity of that style.

The very next rehearsal I map out with the cast the general movement of the play. This is done with the actors on the stage reading their dialogue as I move them into planned stage pictures. This movement must be noted in pencil by the actors on their scripts to be memorized along with their dialogue. This does not in the least restrain or mechanize my actors. Instead it divorces confusion, abstractions, and vagueness from the first working rehearsals. Each actor is challenged to motivate his movement and is still given freedom to invent and impose pantomimic action and character business.

I map out an act at a time, beginning with Act 1. After each act, I pause for a quick run through to check the actors' movements and basic stage pictures. Each operation generally takes one rehearsal period. After each act or scene is mapped out the actors are encouraged to begin memorization with future rehearsal dates as dead-lines. Since memorization is just a prerequisite for stage acting, I insist on "no scripts" a day or two after each act has been mapped out.

Often I delay the mapping out of the last act, or the end of the show, until the actors have sufficiently acquainted themselves with the previous acts of the play. This habit generally eases the actors' job, since he has had time to concentrate on the beginning sequences of the play without confronting the final problems. At no time would I carry this policy of delaying Act III beyond the seventh rehearsal. The next group of rehearsal periods are the dulllest a director must endure. These are devoted to the actors' mistakes in memo-



Scene from a production of Philip Barry's **HOTEL UNIVERSE** given by the West Virginia University Theatre under the direction of Sam Boyd, Jr.

rization of dialogue and basic movement. Consequently, I minimize the rehearsal time devoted to perfecting this memory work to one rehearsal per act.

The next group of rehearsals, about five in number, I devote to characterization and interpretation of dialogue. I work with the actors on imposed character business, body and vocal expression of character; at the same time developing motivations and sincerity of voice and body. I check coordination of dialogue with body expression, evaluate interpretations, and overcome any remaining awkward movements and obvious stage trickery.

The next few rehearsals I listen to actors for vocal inflections, variety of volume, and clarity of utterances. By now the actors are familiar with the dialogue of the show that they tend to get voice lazy and tone deaf. They now think they hear what the other actors say. To shock the players into alertness and imagination, I sometimes indulge in innovations such as instigating the actors to farce a serious scene or to dramatize a comedy passage. I shall never forget in such a rehearsal for *You Can't Take It With You*, an actor playing the grandfather, upon his first entrance, delivered all of his dialogue in Italian. At least I think it was the dialogue called for by the script, and someone said it was Italian; but the effect was certainly stimulating. Needless to say, I made no criticism of voice and diction during that rehearsal.

I devote the next two or three rehearsals to common infections of amateuritis. This generally involves that common disease—cues. Will actors ever learn what a "cue" means? A cue is a signal to start or stop something. It is not a signal to CONTEMPLATE the beginning or ending of something. I find actors are even guilty of taking incorrect cues for their signals on and off stage. I work against the evil stage wait. Again, will actors ever learn that something dramatically significant must be in expression every moment of a play. I check my students cues, entrances and exits for lulls or stoppage of the dramatic content in the play. The mechanics of a play must be timed and perfected so as not to leave holes in emotion and situation.

At this stage of preparation, the production seems to reach a transition period. Actors have gracefully motivated inherent and imposed movement. Character work has completed a major development. Stage pictures and dialogue have melted into meaning. The play has now matured into final development. As a director this final surge is an important phase of production. Here is the junction where a director can go beyond fundamentals and general abilities of actors. Here is where a director can point his effort toward outstanding success or to just another show. Before plunging into this final rehearsal period I must hesitate to make a few observations.

I believe top notch college drama now compares favorably with the average professional production. The return of the veteran to the halls of education, especially in a graduate capacity, has enhanced the maturity of college casts. Indeed, some of my veteran students have had actual professional stage work.

Through critical observation I have noted, however, two significant factors in Broadway productions that often overshadow collegiate efforts:

1. The ability of actors to express and enhance the playwright's plot-situations beyond any possible audience misinterpretation. Often the amateur actor is so engrossed in his own acting technique and characterization that the playwrights

situations and plot import falls short in aesthetic appreciation.

2. The tempo and rhythm of professional productions is a significant factor in play direction. Too many amateur directors have left the important factor of tempo and rhythm in the unsuspecting hands of uninformed actors.

I like to think of rhythm as regular recurrence of emphasis; and tempo as rate of speed which varies within the pulsating limitations of the underlying beat. **RHYTHM HELPS CREATE MOOD IN PLAY PERFORMANCE. CHANGE OF TEMPO LENDS VARIETY AND EMPHASIS, AND INTENSIFIES THE SITUATION.**

Much has been written about rhythm in playwork. Many controversies have evolved from vagueness of understanding and lack of common definition of terminology. Since I am attempting to disclose an outline of method, it is not feasible to delve into theory analogy.

There should be, however, common agreement on the pretense that this "something" we may call rhythm is inherent in artistic expression; that it is a paramount factor to all dramatic effort. It is, therefore, a genuine obligation of a director to make a practical effort to control rhythm in play productions.

About the last six rehearsal periods I challenge my actors in their group expression of situation. The very nature of character work tends toward individualism. I now inspire my actors to merge themselves as individual characters into a unified expressive group. A group capable of emphasizing, focusing and harmonizing mood and situation. I improve and develop tempo changes in each scene of the play. I bring into full realization the underlying mood stimulating rhythm. Each actor is charged with the complete responsibility of establishing and adhering to a regular flow of movement as analyzed and rehearsed. I have never been quite able to stifle my surprise in

REHEARSAL SCHEDULE

1. Read show and evaluate, disclose style and significance of production.
2. Read show and evaluate, disclose style and significance of production.
3. Map out Act I and run through it.
4. Map out Act II and run through it.
5. Act I — no scripts.
6. Act II — no scripts.
7. Map out Act III and run through it.
8. Act I and II.
9. Act III — no scripts.
10. Act I: characterization, situation stimulated by dialogue and emphasis of expression.
11. Act II: characterization, situation stimulated by dialogue and emphasis of expression.
12. Act III: characterization, situation stimulated by dialogue and emphasis of expression.
13. Act I and II: improving business, etc. — check cues — voice — entrance — exits.
14. Act II and III: improving business, etc. — check cues — voice — entrance — exits.
15. Act I: overcome possible stage waits, polish situation and work on tempo and rhythm.
16. Act II: overcome possible stage waits, polish situation and work on tempo and rhythm.
17. Act III: overcome possible stage waits, polish situation and work on tempo and rhythm.
18. Act I and II: overcome possible stage waits, polish situation and work on tempo and rhythm.
19. Act II and III: overcome possible stage waits, polish situation and work on tempo and rhythm.
20. Act I, II, and III — Polish.
21. Technical rehearsal.
22. Dress rehearsal.
23. Dress rehearsal.

CHANGE OF ADDRESS

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these remaining rehearsals to discover that the performance running time is shortened as much as fifteen to twenty minutes. If for no other reason what better argument against tempo and rhythm. Did I say against?

I allot approximately the last two periods before technical rehearsal to polishing the entire production. I move around the house checking, for the most part, stage pictures and sight lines.

Technical rehearsal is devoted to the technical director and his crew for perfection of their duties. Actors get a fine chance to roam the stage trying out tricky props and costumes.

Dress rehearsal is set up as a final rehearsal period where a smooth production performance is supreme. With out foregoing my responsibilities as a director, during dress rehearsal I divorce myself from emotional association with the production and imagine myself just another playgoer. Odd as it may seem, this attempt at complete repose aids, to an extent, my critical analysis of the production. After the final curtain, I generally find enough courage to disclose my reactions to the cast and crew in as enlightening and humorous a delivery as I can muster for the occasion. The play is now ready for performance.

Throughout the entire growth of a production I make every effort to develop the knowledge and theory content of my group. I am never satisfied to criticize without a complete understanding of principle by the criticized. I never force an actor to do something, instead, I urge actors into dramatic accomplishment through common understanding and agreement. Above all, I attempt to stimulate genuine enjoyment of work as a necessity for true accomplishment. I can find no greater reward as a college director than to reminisce after each final curtain the growth and enjoyment of my drama family.

I have purposely not gone into details of a directing technique. Instead, I have noted the general outline of a procedure. This procedure may be altered or changed to meet specific circumstances. I have made no attempt to record (if at all possible) the personality, the integrity, the subtlety of style which must be a part of a technique. These ingredients are far too important to be mixed in a simple outline of procedure.

I like to remind myself that any directing technique must spring from humbleness; must subdue itself under a genuine devotion to an audience. If we can stimulate true humble appreciation as directors of dramatic art, then we have taken a contributory step toward the highest of all the arts, — the art of living.

Relating the Stage Setting to the Actors

By FREDERICK G. WALSH

Department of Drama, Bowling Green State University, Bowling Green, Ohio

IN an article entitled "The Functions of Scene Design"* I made the following statement: "The designer endeavours to create an illusion in which purpose he will either succeed or fail depending upon the proper use of the mediums at his disposal and of his understanding of the functions of these mediums." This statement is a general one, of course, as was the treatment of the article in which it appeared. It is the purpose of this present article to interpret that statement in terms of the specific: *i. e.*, to discuss a specific technique employed in the design of scenery.

Basic to using a medium is an understanding of the functions of that medium. At the outset, therefore, it is well to provide a definition of these functions. They are as follows:

- (a) To create the illusion of place
- (b) To provide background
- (c) To enhance the performance of the actors

What a heavy burden these three requirements place upon the shoulders of the designer! How to achieve these requirements, however, is not, or should not be a bewildering question. The beginning point of achievement is the analysis of the play.

As a means of simplifying this discussion, and because the majority of plans require interior settings, this article is written from the point of view of a designer planning an interior setting. However, the majority of points of analysis as considered here are equally as applicable for the consideration of any other setting.

A play concerns itself with the activities of individuals in some environment. A designer of a stage setting

is, therefore, confronted with two basic questions:

The type of setting required will most easily be determined by an investigation of the manner of living of these people, by a knowledge of the daily activities in which they engage. The setting is one room in a dwelling, presumably, and that dwelling serves to provide space for the characters in the play to eat, sleep, rest, and more important, to live. The first efforts of the set designer must be concentrated upon the business of determining this environment, its salient characteristics from a point of view of architecture and its unique idiosyncrasies as reflections of the individual personalities of the persons whom the playwright has chosen to inhabit this environment.

The design begins with the planning. Spaces, walls, entrances, windows, artificial light sources, furniture and ornament must be assembled to function adequately and to produce a pleasing effect. These items are selected and arranged in combination to meet the demands of the individuals in the play, and thereby to fulfill their functions within the play itself. The playwright has expressed his ideas in words to produce the basic necessity of the drama, action: the designer must express his ideas, always, in keeping with the efforts of the playwright, to produce the basic necessity of man, shelter.

Too frequently, stage settings are designed with the emphasis upon attractiveness with an attempt to capture the eyes of the audience. But just as any home which subordinates the activities of the people who inhabit it to the structure is undesirable and poor design, so is a stage setting poor design



Scene from *THE SWAN SONG* as staged by members of the Junior Class of the Lawrenceville, Ill., Township High School (Thespian Troupe 446). Directed by Bessie A. Seed. Isabel McElroy, sponsor.



Scene 3 of Act II of **DEAR RUTH** as given by members of **Thespian Troupe 106** of the **Champaign Senior High School, Champaign, Ill.** Directed by **Marion Stuart**.

which subordinates the actors and their dramatic action itself.

With these thoughts in mind, it is pertinent at this point to list the questions which a designer must ask himself before proceeding to make even the most elementary sketches. These questions are as follows:

- (a) Who are these people?
- (b) What is their environment?

He must know the answer to the first question before he can ever seek to answer the second. He will find the answer to the first only through a completely exhaustive analysis of the script.

First of all, it may be considered that this proposed setting is one room in the home of certain characters in the play. Analysis, therefore, begins with those individuals. Generally, they are the central figures in the drama, but even if they are not, the fact that the setting represents their home enforces the understanding of them first.

- (a) Who are the characters in the play who habitually inhabit this room?
- (b) What is their relationship to each other?
- (c) What is their relationship to the room?
- (d) What is the economic status of the family?
- (e) What is the social status of the family?
- (f) What is the occupation of the father?
- (g) What influence does the father's occupation have upon the room?
- (h) What influence does the activities of the other individuals in the family have upon the room?
- (i) What are the recreational interests of each member of the group?
- (j) What idiosyncrasies of each of these individuals are reflected in this room?
- (k) What are the relationships of each individual to certain physical properties of the room?
- (l) What are the relationships or demands of the individuals in regard to areas within the room?
- (m) How old is the house of which this room is a part?
- (n) How long has it been occupied by this group of people?
- (o) What changes have been exerted on its original architecture by these persons?
- (p) How many doors are required by the playwright?
- (q) How many windows are required by the playwright?
- (r) What other physical requirements are demanded by the playwright? (Exam-

ples of demands of this sort are: the oven in **LADIES IN RETIREMENT**, the window seat in **ARSENIC AND OLD LACE** and the double-doored vault in **DOUBLE DOOR**.)

- (s) What is the mood of the play and how may it be reflected by the setting?
- (t) What is the period of the play and how may it be reflected by the setting?

These are many questions. But their legitimacy must be apparent for they seek to determine how best to meet the second function of scenery to provide background. Each has its own purpose, and each question, through the consequent answer, serves to influence every detail of the setting. These are many questions, but they are not all the questions which must be asked if a designer wishes to place before an audience a setting which fulfills the functions of scenery.

PLAYS FOR ALL OCCASIONS

by **ELIZABETH McFADDEN**

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Armed with the answers to the above listed questions, the designer must now confer with the director. And in this conference, he must seek the answers to questions which serve the purpose of fulfilling another function of scenery; i. e., to enhance the performance of the actors. The questions he should ask the director are as follows:

- (a) What changes, if any, do you intend making in the script?
- (b) How will these changes affect the production?
- (c) How will these changes affect the demands of the present script on the scenery?
- (d) What is your general scheme of production?
- (e) Which scenes in the play do you wish to emphasize and in what way do you wish the scenery to contribute to this emphasis?
- (f) In considering the playwright's requirements, do you wish to:
 1. amplify or subordinate any areas?
 2. add or eliminate any doorways?
 3. add or eliminate any windows?
 4. add or eliminate any other architectural features?
- (g) What furniture pieces do you plan on employing:
 1. actively?
 2. as ornament, only?
- (h) Do you wish to employ various levels for playing areas?
- (i) If so, where would you desire them?
- (j) What type of furniture do you wish to employ in major conversation groups?
- (k) What type of furniture do you wish for minor conversation groups?
- (l) Which entrances are dramatically high, and how do you intend playing these entrances?
- (m) What other considerations have you which will help to relate the scenery to the actors and thereby enhance their performance?

Supplied with the ammunition in the form of answers to both these questions, the designer may then begin to plan his setting. As is the case of every designer, regardless of his field of effort, the stage designer begins with the selection of the pertinent and desired material from the accumulated wealth. He follows this selection with the arrangement based upon the elementary principles of design: composition, proportion, scale, contrast, rhythm and unity.

Theatre Photography

By ROLAN THOMPSON

Commercial Photographer, Granville, Ohio

SINCE theatre photography is a rather specialized field with its own problems, the dramatics director in high schools and small colleges, operating on a rather limited budget, is sometimes hard pressed to find a photographer who will have a sympathetic understanding of the director's wishes and the technique to produce the kind of photographs the director needs.

It is not the purpose of this article to set forth all the many possible techniques of photographing the stage, nor is it supposed to be a presentation of the one and only proper way to make theatre photographs.

One purpose is to set forth a working method that is within the means of almost any photographer who could be called an advanced amateur or professional. If a director is successful in handling actors and getting all the many components of a play together, he should have no trouble in arriving at a working understanding with a photographer. He should not wait until the night before he needs pictures taken and then call

a professional or ask an amateur to come to dress rehearsal, leaving what to take strictly up to the photographer. No one will get results by that method unless his budget permits hiring a photographer with a considerable theatre background.

The director, when he first starts his season, should inquire about local photographers, visit their studios or, if he intends to use a yearbook photographer or an advanced amateur, look at their day by day work and determine whether or not they will be capable of handling the job.

We definitely believe it is a mistake to engage any but a professional photographer — not that amateurs do not make some very beautiful prints, but a smart director will realize that the more prints of his shows he has out, and the more homes they are in, the better is the advertising he will achieve for his theatre. Making quantity prints is usually the stumbling block of amateur photographers. Primarily, their regular jobs do not leave them enough time. Secondly, they are not equipped for volume production of photographs.

When the director determines who he intends to have make his pictures, he should try his best to make him feel a part of his organization, to make him a part of the team of electricians, stage hands, actors, etc. He should show the photographer the prints of shows he has collected, ones in which he appeared, and prints in stage publications — in short, be as specific as possible as to the exact kind of pictures he wants of his plays. At that time a price arrangement should be worked out; it should hold enough potential profit to make the night work, the waiting around and non-productive time of the photographer not too onerous. The sense of belonging and team spirit mentioned previously will do no harm in this connection.

We feel that it is definitely to the director's advantage for the photographer to sell as many reprints as possible and that the director should be responsible for all reprints sales. We usually take pictures one night and have proofs at the next night's performance; All members of the cast who desire prints sign their names on the back of the proofs. When the prints are delivered they are all given to the director for delivery and collections; For his trouble and possible chance of not being able to collect from every one who orders prints, a percentage should be allowed.

Actual Camera Technique

Pictures taken at rehearsal for newspaper publicity are usually made before costumes are complete, all props assembled and before the lights are set. We feel that due to coarse news screen in engraving, groups painting scenery, pictures of the director and cast, etc. should be avoided. Better representation can be made with two or three key characters in costumes if possible. Remember that a bold mass composition will not only get more reader attention, but will also make a better news cut. Sometimes two heads will make a good advance picture. If it is taken at the rehearsal, by all means use extension flash. We feel very strongly that single flash on the camera should be used only as a last resort.

For actual pictures of the play, we find that after the second performance is the best time, when costumes and lights are finally set and all props complete. Also, after opening night, the actors are not too eager to wait around and pose. We understand that the professional stage allows two hours for pictures for a major production with a great deal of resultant prints for publicity; front of the house, etc. This amount of time is, of course, out of question for amateur groups.

The photographer should be invited to see the show at dress rehearsal or passed in for the first performance, then he and the director can get together on what scenes are to be taken. It is customary to work backwards in



1. Scene from **THREE MEN ON A HORSE** given by the Denison University Theatre. This photograph lacks dramatic interest: a. Never let an actor look directly into the lens. b. Be sure that a compositional center of interest is established. c. See that everyone is in character. d. See that everyone in the picture is contributing to the scene.

2. Plenty of action in this scene from **WINTERSET** as given by the Denison University Theatre, but movement by a minor character detracts from the picture.

3. A "so what" picture of the stage. These will sell to the cast and make nice theatrical interest. Every show has a few pictures like this. Scene from **FIRST LADY** by the Denison University Theatre.

4. High Angle shots shows the cast very well. This is not, however, a good theatre picture. The eye does not accept such an extreme angle. This is a scene from **LADIES OF THE JURY** given by the Denison University Theatre.

order to expedite costume and scenery changes. The director can name the scenes he wants and whether or not a long shot or close-up is desired. After that, angle and cropping should be up to the photographer. The chances are that if the photographer has never previously taken theatre shots, he will under-estimate the actual light on the stage, for it is hard to believe that enough light exists to permit a sufficiently short exposure to include people in simulated action or to capture a mood.

The natural reaction is to resort to flash or flood to be sure of the picture with a familiar technique. *Natural lighting must be used.* The use of floods or flash will tear the veil of the theatre and show some boy or girl from down the block play-acting. The sense of the play, the feeling of the scene or good theatre is very dependent on *stage lighting* — no other lighting represents the theatre. We have used fast miniature cameras and large view cameras for stage pictures, but our final choice is the 4x5 Speed Graphic. For sets only we use the 5x7 view with a 7-inch Dagor lens. The Graphic is on a light metal tripod with pan and tilt head, the lens is a 6 1/2 inch Kodak Anastigmat. Obviously, all scenes have to be "set up" and held for a time exposure. This need not be excessive, usually 1/2 second at F.8 will be adequate exposure for any normally lighted scene. For long shots covering the entire stage showing all the set, this aperture will give enough depth to have everything in sharp focus. On closeups be careful at F.8 or those nearest and farthest from the center of the group may be a little fuzzy. Being fond of diagonals, I occasionally change to F.11 at 1 second for increased depth. Watch all characters and if movement is detected, make another negative. We usually have the actors stand in their places and focus and arrange the framing, then load the camera, set our time, pull the slide and ask for a line or two. At the peak of the action, call out "hold it" and make the exposure. It's all really as simple as that.

What is hard to understand is that there is enough light to make a good negative and that facial expressions can stay on up to a second. The secret of the whole thing seems to be that the actors have TO BE ACTING. Usually the theatre is fairly well populated with back stage workers, ushers, etc., who may feel a little let down after the play and will want to start a little joking, banter with the actors. This must be kept under control. The preliminary build up will pay off here. The actors and photographer deserve serious cooperation and if a word from the photographer does not quiet hecklers, the director must manage to do so. We have never had any trouble in this connection, but it can happen. Occasionally, very dramatic scenes must be taken several times to stop motion. After seeing themselves blurred once, most actors will cooperate thereafter and do their very best to hold still and at the same time keep an expression and mood. Any device that can help the actor hold still is very useful in obtaining a sharper negative — Such as having the elbow touching the side, or laying the

hand on the back of a chair or divan. Occasionally, a picture can be improved by dodging or burning in; both customary enlarging techniques. However, we quite commonly reduce faces on the negatives by local application of a reducer with a small cotton swab.

Frequently, a light on the set, a vase of flowers, or some prop will crop up in the picture like the tree growing out of so many heads in snapshots. Look for such things that spoil pictures and use any compositional device to improve the resulting print. Usually, small changes in the stage location of the actors or in their grouping will do no harm in portraying the scene and help tremendously in improving the pictorial aspect of the picture.

Proper exposure will be no particular problem after shooting one show, for it's surprising how similar in intensity the light will be for every show in the same theatre. However, an exposure meter can be used. We have had no luck with the reflection type meters, usually getting a reading resulting in several times over exposure. The incident type, Norwood in particular, seems to be perfectly accurate. If extremely contrasting lighting is used on the set, we prefer Tri pan. For normal lighting we use Type B, arbitrarily rating each with an ASA speed of 100 Tungsten. This rating works with our processing and may not be the manufacturers' rating, nor suitable for another photographer, tho it should give usable negatives. We never use ortho film because closeups reveal too much make-

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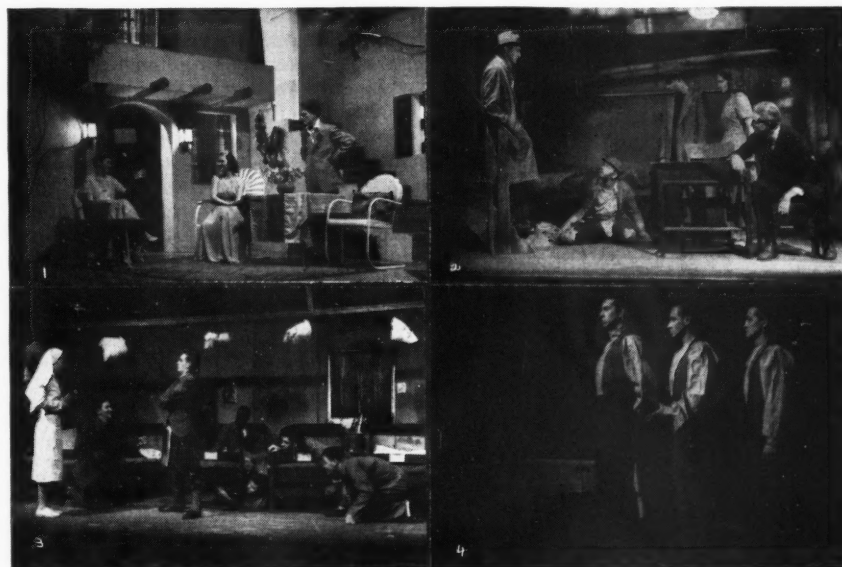
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up; pan tends to make it more realistic. Very frequently judgment based on experience will be the most accurate guide to correct exposure. This is especially true in very dimly lighted sets, as in prologues or epilogues. We usually set the camera on bulb and hold it until our experience or movement makes an end to the exposure. This may horrify some of my technically-minded colleagues, but it's really all one can do.

Theatre photography can be fun, a busman's holiday, and profitable at the same time. After gaining confidence through a little experience that floods and flash are not only unnecessary but actually a detriment, the rest is, at least technically, really simple.

Then when accurate exposure is achieved, forget technique and concentrate on the picture. Try to make each one tell the story of the scene or action.



1. A favorite angle shot of mine. A beautiful realistic set complete in all details. Scene from YOUNG APRIL as given by the Newark, Ohio, Little Theatre.

2. Example of nice balance and leading. Insist on team work. Prohibit mugging by individuals. WINTERSET as staged by the Denison University Theatre.

3. Beautifully posed scene from HASTY HEART by the Denison University Theatre. All actors are contributing to the action.

4. The three brothers in FAMILY PORTRAIT. An exceptionally dramatic photograph beautifully posed. Pictures of this kind are exceptional. Denison University Theatre.

THE PLAY OF THE MONTH

Edited by EARL W. BLANK

Director of Dramatics, Berea College, Berea, Kentucky

This department is designed to assist directors, teachers, and students choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

STAGING THE DOCTOR IN SPITE OF HIMSELF

By WYLIE FETHERLIN

Director of Drama, Edward Lee McClain High School, Greenfield, Ohio

THE DOCTOR IN SPITE OF HIMSELF, a farce-comedy in three acts by Moliere, adapted by Barnard Hewitt. 8 m., 5 w. or 5 m., 3 w., two exteriors and one interior or one exterior. No royalty. Row, Peterson and Company, Evanston, Illinois.

Suitability

Remembering the whole-hearted audience and cast enjoyment and support of both our Moliere comedies, and having received similar reports from a dozen university and high school directors recently presenting them, we urge directors searching for a sure-fire of classic reputation and wide appeal to consider "The Doctor," for indeed Moliere deserves to be played more often than he is in this country not merely because he is an acknowledged classic, but because his plays present a rigorous yet enjoyable exercise in pure acting such as one seldom will find in a modern play.

Any senior high school group apt in the techniques of comedy business and miming will delight in interpreting Moliere whose plays offer such abundance of worthwhile possibilities and the opportunity to raise one's production standards painlessly, in fact, pleasingly with its fun-loving audience.

Plot

Sganarelle (Essgan-a-rel) 'against his will' — as he explains to the audience — beats his shrewish wife (with slapsticks) after she drives him from home with a "rain of household effects". Martine (Mar-teen), determined to repay him, represents him to Valere (Val-air) and Lucas (Loo-cas) as a learned physician but counsels them he is eccentric and "doubtless will have to be beaten before he will admit his miraculous powers". This they do in another hilarious slapstick scene. So now a doctor in spite of himself, he is taken by them to Geronte's (Ja-ront) house to cure his daughter Lucinde (Loo-sind) suddenly "stricken dumb" to forestall Geronte's plan of marrying her to a wealthy, old suitor. Leandre (Le-and) bribes "The Doctor" to disguise him as an apothecary and arrange for him to elope with the "patient". However, this ruse is discovered too soon, and Lucas, Jacqueline's (Zhack-quel-eeen) husband, happily prepares "to hang the doctor". Fortunately, Leandre returns with an inheritance just in time "to save the doctor's neck" and return him and all his fees to the waiting Martine.

Casting

Sganarelle, the protagonist, Geronte, the aged, bent, avaricious dupe, and Lucas, the rube, carry the burden on stage 4, 6, and 7 of the 9 sequences respectively. Each must act and pantomime vigorously with the whole body. Sganarelle should be robust and strong

physically as well as in character, both as a woodcutter and as a pseudo-medico. Even in his fee fixing and free flirting, he should cultivate the sympathy of the audience, for in everything he does as the doctor "in spite of himself" he is acting an assumed role for which his only equipment is cunning, an eye for the main chance, and a bombastic cleverness with words plus the gullibility, stupidity and connivance of Geronte's household. We omitted the silent maids (Jacqueline and Valere did their business) Robert, Thibaut and Perrin, as their bits are extraneous to the narrative.

Directing

The playbooks are replete with detailed directions and pertinent suggestions for staging, lighting, costuming, acting, and characterization. We recommend them and the production notes analyses of scenes and tempo in Moliere's *The Miser*, by W. H. Kerr, *The Would-Be Gentleman*, by R. Fernand, and *The Imaginary Invalid*, by K. W. Turner — all published by the Dramatic Publishing Company. Another "must" is "How They Were Staged" page 45 (at \$1.60 from National Thespian Society). Our remarks are only supplementary.

Closely following and elaborating upon the business indicated in the playbook; always developing wide, rapid movements in triangle, fluid, broad gestures; clipped speeches pointed toward climatic denouements; and strong, wholesale reactions in a mood of it's-all-in-fun, will bring results if various characters work spiritedly with mental and physical tempos in character.

For example, in one scene Martine, gesturing, illustrates how one patient fell from a church steeple, landed smack on the ground — apparently at Lucas' feet — bounced a few times, broke everything. But "The Doctor" rubbed some secret universal cure on the arms and legs and, presto, the patient jumped up and played ball. Jumping-jack Valere spritly mimics her while slow-witted Lucas a little late repeats and backs up this pantomiming with his lumbering, ludicrous antics. Done in unison this impresses an audience until it waits expectantly for the pair to impress Geronte. Then their pointing to the man in the steeple — their tracing his long descent — their simulating the smacking and bouncing on the ground at Geronte's feet — their arms and legs dangling and wobbling — their terrible grief — their rubbing "ointment" on the breaks including Geronte's arms and legs — their sudden complete recoveries — their boundless joy — their jumping into baseball positions — Valere's

pitching — Lucas' home run, lost in the distant balcony (all this begun in repetition whenever anyone doubts the good old "Doctor") is only one little routine of the hilarious concatenation of rib-tickling events remembered with smiles.

A paired cast, besides doubling your assurance of a performing cast, enables one to watch and learn from another and keeps everyone audience-conscious, important in this type of acting, especially if you develop the scenes on stage down front as previously evolved by discussion, planning and motivation.

Rehearsals

One week was spent casting, blocking out, motivating, with scripts already cut and divided into 9 rehearsal sequences.

Four weeks were spent on individual memorization, and small group rehearsals under guidance of student assistants trained for this play.

Then as each cast member had his lines memorized and had his technical business well in hand, the director synchronized the sequences of "The Doctor" in this schedule of one hour rehearsals:

Mon.	Tues.	Wed.	Thurs.	Fri.
Sixth week: p11-p19	p19-p25	p11-p25	p28-p39	p11-p39
Seventh week: p40-p45	p45-p51	p51-p59	p60-p66	p40-p66
Eighth week: p67-p82	p67-p82	p82-p92	p82-p92	p67-p92
Ninth week: an act each afternoon and a three hour complete dress rehearsal each night.				

Stage Problems

Staging is rather simple and requires no diagrams here as the script is replete with them and photographs of sets. Three exteriors are indicated: a forest, before the door of the woodcutter's hut, and in Geronte's courtyard. Only one is essential as they can be arranged easily with one wood wing exterior and scenic backdrop — all that is needed in scene two. For scene one place up Left in this set as much of a hut as is necessary to show a door — out of which Martine drives Sganarelle with her shower of household effects. Or merely indicate this hut off Left as the presence of the hut is not imperative. For Acts II and III a fence of some sort is needed to fence in Geronte's courtyard. Some part of his house should be seen at right. But again this can be merely indicated off right, since the presence of his house is desirable but not essential. The action designed for a stage of two or three levels (see script), so suitable for pyramiding action up in triangles on small stages, is equally as effective when spread out horizontally on a larger, wider, shallow stage of one level. Background music to introduce each character is appropriate as in *The Miser*.

Lighting

Bright for farce. All scenes daylight. Adequately covered in text light plot.

Costumes

Simple Seventeenth Century French rustic. Fully plotted and described in



Scene from **THE DOCTOR IN SPIKE OF HIMSELF** as staged under the direction of Barnard Hewitt at Brooklyn College. (Photograph courtesy Row, Peterson & Co.)

detail in appendix. Can be made. References listed in plays mentioned helpful.

Make-up

For farce on brightly lighted stage. No problems. Low comedy rustics tanned, weather beaten. Sganarelle: middle aged — heavy, rugged arms, chest — bushy eyebrows — untrimmed bear, hair. Geronte: aged; rest of his household young French type.

Budget

Rental of 10 costumes	\$39.48
Printing (playbills, tickets, window stickers)	21.00
Purchase of 14 scripts	10.50
Make up and photography	7.00
Postal cards	4.00
	\$81.98

Publicity

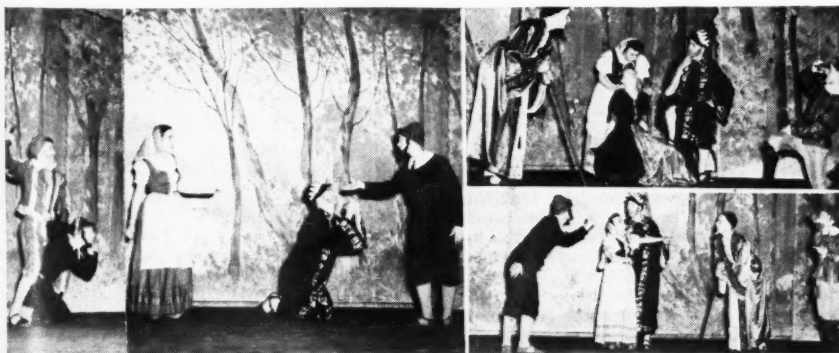
We gave "The Doctor" ordinary publicity including stories of other Thespian and university Moliere productions, funny highlights of the plot, descriptions of its acting "reminiscent of an end man getting gags across in a minstrel by speaking directly to the audience and inviting it to share the feelings, triumphs and disappointments of each cast member", warnings that the "unrestrained, rollicking, frolicking miming disregards any necessity for logic in such a scenerio-like plot", histrionic biographical sketches of cast members, a statement from the medical association "deploring such

medical fakes of yesteryear", and a story of Moliere as the greatest contriver of comedy since Aristophanes. News stories included cast cuts from photographic glossy prints. Window strips printed "in rainbow" were distributed door to door, placed in autos and stuck up everywhere. Invitations mimeographed on postal cards were mailed by Thespians. Posters with flashshots of action and settings, with snapshots, with photographs cut from playbooks and sketches of costumes were displayed in merchants' windows.

Educational Results

For its wide movement, uninhibited gesturing, broad "mugging" and miming, pointing up of speeches and business for effect, and waiting on "laughs", our production of *The Doctor in Spite of Himself* provided educational opportunities reminiscent of those furnished by the best in vaudeville and rarely found in many modern plays. Written after repeated revisions in performance by a master, adaptable to "what you have where you are", Moliere offers billing of classic stature — high class but hardly high brow. Our production gave us a unique opportunity to please a large audience, interest many pupils in our theatre program, and gain much good will in the school and community.

Next Issue: Staging **THE BLUE BIRD**



Four scenes from the production of **THE DOCTOR IN SPIKE OF HIMSELF** as given by students of the Edward Lee McLain High School, Greenfield, Ohio, with Wyle Fetherlin as director. (Photographs by Fred Addy.)

Merci
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Tak
Arigato

In fact, in every language NSS says thank you to National Thespian troupes in:

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THEATRE ON BROADWAY

By PAUL MYERS

264 Lexington Ave., New York City

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Request should be accompanied by a stamped, self-addressed envelope.

TWO ventures of unusual interest have recently become available for New York theatre audiences. Both groups have produced important plays — and with merit. The failure of these ventures, however, to win the audiences they deserve is terribly discouraging to any advocate of good theatre. It tends to make one minimize the success which such outstanding productions as that of Tennessee Williams' *A Streetcar Named Desire*, the current *Medea* and Miss Cornell's revival of *Antony and Cleopatra* have justly earned. It causes one to feel that the theatre is not the place for artistic expression or for cultural aspiration. There is about play-going something that is so very personal that one feels bitter and antagonistic when a play for which one feels a great attachment is withdrawn after too brief a run. Then, too, both of these ventures (which I shall shortly explain in full detail) were expressions of important theatre organizations. They offered the local playgoer an opportunity to share in an important theatre trend, and the opportunity was allowed to slip by.

American Repertory Company

I have written much during the past two seasons about the American Repertory Theatre. Under the leadership of three of the American theatre's most fore-sighted and talented ladies — Margaret Webster, Eva LeGallienne and Cheryl Crawford — the A. R. T. made its debut last season. It presented a series of highly interesting productions at a time when the economic forces against such a venture were most severe. Financially, the first season of the American Repertory Theatre was devastating.

An attempt has just been made to resuscitate the project. Miss LeGallienne and Miss Webster, in association with Louis J. Singer, have produced a remarkable production of Henrik Ibsen's *Ghosts* in a new translation by Miss LeGallienne. Many factors must be taken into account before the production of an Ibsen play. Not the least of these is that the great social changes of the past several decades have dated his discussions of such problems. In the case of *Ghosts*, recent discoveries of medical scientists have completely altered any outlook we would have about hereditary diseases and their treatment. Nevertheless, Ibsen is so important in the development of modern drama that his plays are very worth producing in spite of certain old-fashioned qualities.

It is unlikely that anyone who witnessed Mme. Nazimova's performance of Mrs. Alving in the 1935 revival of the play, will ever quite forget it. With Harry Ellerbe as Oswald and McKay Morris as Pastor Manders, that production has always ranked among the theatre's great. The recent production has not that brilliance but it is, I feel, as good a setting of the play as one can expect. Since the death of Mme. Nazimova, Eva LeGallienne has become the best actress of Ibsen in the American theatre. In her production, Alfred Ryder and Herbert Berghof as Oswald and Pastor Manders respectively, contributed excellent performances. Jean Hagen conveyed a full understanding of Regina. Only Robert Emhardt as Engstrand seemed to lose any of the force of the play. The production was directed by Margaret Webster.

The same company is shortly to present another of Ibsen's plays, *Hedda Gabler*. After a short engagement in New York, they are to set out on a rather extensive tour. I hope that those of you who are able to attend either or both of the plays will take advantage of the opportunity. I hope, too, that when seeing them you will exhibit a greater understanding and tolerance toward them than did most of the audience — and the critics — in New York. Once again, the advocates of great theatre are in the debt of the American Repertory Theatre.

Dublin Gate Theatre

The second venture to which I alluded in my opening sentences is the visit of the company from the Dublin Gate Theatre. Under the auspices of Aldrich and Myers, in association with Brian Doherty, this company is playing its first engagement in North America. A word of introduction seems necessary and I quote briefly from a foreword printed in the playbill for their productions: "It is a strange commentary on the American theatrical scene that New York City has no established repertory theatre, while a city of half a million like Dublin can support, side by side in friendly rivalry, but in no direct competition, two flourishing organizations, the

50-year-old Abbey Theatre, which last toured the U.S. in 1937, and the 20-year-old Gate Theatre, founded in 1928 by Hilton Edwards, an English actor-director, and Michael MacLiammoir, an Irish actor-designer-playwright . . . The Dublin Gate Theatre, Hilton Edwards explains, unlike the Abbey which set out to show Ireland to herself and then to the world, set out to show the world to Ireland. It is bringing with it now the Irish plays that have grown out of that experience and that contact with European ideas of playwriting and staging."

As its initial production, this company chose to show us George Bernard Shaw's *JOHN BULL'S OTHER ISLAND*. Shaw, though a resident of England since his youth and a severe critic of the Irish since he could talk, has always asserted his Irish birth. His play, written in 1904, is a denunciation of that quality in the Irish which allows the British to gain an upper hand. Tom Broadbent, a Britisher, and Larry Doyle, his Irish partner, set out to visit the latter's home. Before very long, Broadbent has been elected to public office and won the hand of Larry's boyhood sweetheart. As in much of Shaw, the action of the play is only the framework upon which the dramatist can hang his satire and philosophy.

In this instance, again, the audience was called upon to exercise more than just a like or a dislike. It is very fitting that Shaw, so largely the disciple of Ibsen, should be included in this consideration. In the forty years since Shaw's play was written, Ireland has staged a successful revolution for its independence. Naturally, this has altered completely any discussion of the Irish character. Shaw's play, nevertheless, as the work of one of the English-speaking theatre's greatest playwrights, is very worth producing. It has not been presented professionally in New York since its first showing — in a repertory of Shaw plays presented by Arnold Daly for two weeks during October, 1905. A perusal of the reviews of that production indicates that the same apathy prevailed then as today.

The second production of the Dublin Gate Theatre was of a play new to America, Denis Johnston's *The Old Lady Says "No"*. In it, the company had an opportunity to exhibit its famous lighting and stagecraft more fully than in the Shaw production. The play, too, is a most interesting study of modern Ireland done with great freedom and a disregard of stage conventions. It reminded one of Thornton Wilder's *The Skin of Our Teeth* in its fluidity, its lack of time sequence and its climatic contrasts.

The play opens upon a play-within-a-play about Robert Emmet, the leader of the Dublin insurrection of 1803. In a stage fight, the actor playing Emmet is hit upon the head by an actor playing one of his British captors. The main action of the play takes place as the embodiment of the stricken actor's thoughts as he lies upon the stage awaiting medical attention. He wanders on — partially as himself, partially as Robert Emmet, partially as an ac-

IN THE OFFING

THE LINDEN TREE. — A new play by J. B. Priestley with Boris Karloff in the leading role. Produced by Maurice Evans; directed by George Sheaffer.

MACBETH. — Michael Redgrave in the title role of Shakespeare's tragedy with Flora Robson as Lady Macbeth. Directed by Norris Houghton.

INSIDE U. S. A. — Beatrice Lillie and Jack Haley in a new revue based on some of the sections of John Gunther's study.

YOU NEVER CAN TELL. — A revival of George Bernard Shaw's comedy.

tor enacting the role of Robert Emmet — visiting the various groups which make up present day Ireland. Each of the characters represents a general type rather than an isolated individual. A scene at a tea which is accentuated with the rhythm of the spoons clicking in the tea-cups is most memorable. **THE OLD LADY SAYS "NO"** has been one of the great theatre experiences of the current season.

The Dublin Gate Theatre is to present as its final bill two plays by its co-director, Michael MacLiammoir — *Where Stars Walk* and *Portrait of Miriam*. The original intention was to then start again with *John Bull's Other Island* and present all of the plays again. I rather fear that the lack of response on the part of the audience will cause them to close up at the conclusion of the week of the new plays and depart. It is to be deeply regretted. When, if ever, this great company undertakes another visit; I trust they will meet with the enthusiasm they deserve.

The Experimental Theatre

Two groups from which we had heard before presented new productions. The Experimental Theatre brought forward a highly intriguing adaptation of Maxim Gorky's *The Lower Depths* by Randolph Goodman and Walter Carroll entitled, *A Long Way From Home*. With an all-Negro cast, the action of the play took place in a tenement on the outskirts of Durham, North Carolina. The production required, for its full enjoyment and understanding, a fairly good knowledge of Gorky's play. I had seen *The Lower Depths* quite recently in a production of the Dramatic Workshop of the New School for Social Research. *A Long Way From Home* was a very faithful adaptation of the original. Once the transition in locale and idiom had been made, there was very little to do but to check on the authenticity of the lines and action. All of the character types were the same; the situations, too. Curiously enough, the production, in spite of the alteration, seemed much more genuinely Russian than the recent setting of *Crime and Punishment*, which starred John Gielgud in an adaptation of Dostoyevsky by Rodney Ackland.

The Experimental Theatre production was directed by Alan Schneider and featured such outstanding Negro actors as Mildred Smith, Fredi Washington, Josh White, Ruby Dee, William Marshall and Maurice Ellis. The settings were by Leo Kerz, who was given a chance to do something greatly different than his work for the current **ANTONY AND CLEOPATRA**. Though not a new script, **A LONG WAY FROM HOME** was genuinely experimental.

New York City Theatre Company

The New York City Theatre Company which had been providing drama at the City Center of Music and Drama since early in the year presented an evening of four one-act plays by Anton Chekhov as its final bill. What could very well have been an evening of Russian entertainment, somewhat in the style of *Chauve-Souris*, emerged as a dull hodge-



A scene from the Dublin Gate Theatre production of **JOHN BULL'S OTHER ISLAND**, by George Bernard Shaw. The players are Hilton Edwards and Meriel Moore.

podge. The plays were trifles which needed flawless execution for effect. They were handled ineptly without finesse and appeared to be hopelessly under-rehearsed.

The most successful of the four was **THE WEDDING**, which did have one or two moderately well-done farce episodes. Jose Ferrer's monologue **ON THE HARMFULNESS OF TOBACCO** missed completely. Of course, the barn-like City Center precludes the possibility of very much delicacy in characterization, but then such a skit as the monologue should not have been tried. Richard Whorf and Robert Carroll tried valiantly to do something with **A TRAGEDIAN IN SPITE OF HIMSELF** and the final item was **THE BEAR** (which many know as **THE BOOR**), in which Mr. Ferrer was assisted by Frances Reid and Francis Letton. A New York City Theatre Company attached to the municipal playhouse is too good an idea to be treated in this fashion.

The Last Dance

Still another adaptation of an old play was done in New York in modern setting. Peter Goldbaum and Robin Short turned to Strindberg's *Dodsandancen* (*Dance of Death*) for their *The Last Dance*. It is a terribly grim drama which, I fear, was not helped in adaptation. If one is to produce Strindberg at all; it would seem more valid to produce him in as pure a state as possible. The Messers. Goldbaum and Short effected no reforms in the script, adhered to the mood set by Strindberg and to the characters of the original. They did not eliminate the qualities

which date the play. The characters seemed as in-grown, as morbidly preoccupied with their psychoses as Strindberg's. Where, then, was the "free adaptation" referred to in the publicity?

The leading roles were enacted by Jessie Royce Landis, Oscar Homolka and Philip Bourneuf. Only the latter turned in a meritorious job. Mr. Homolka was too busy bringing himself to the fore; Miss Landis too worried about getting what little advantage she could over Mr. Homolka. I rather felt that John O'Shaughnessy, the director, must have been wringing his hands in desperation somewhere in the back of the auditorium. The roles of the young couple were rather charmingly filled by Anne Jackson and Richard Hylton.

D'Oyly Carte Opera Company

Just a word must be spoken in praise of the visiting D'Oyly Carte Opera Company. Though in residence at the Century Theatre for the past six weeks; it was not until the presented *Patience* that I had the opportunity of paying a visit. The personnel of the company has altered considerably since their last visit before the war, but their way with Gilbert and Sullivan is as captivating as ever. Martyn Green continues as Bunthorne, Ko-Ko in *The Mikado*, Sir Joseph Porter and all of the other wonderful portrayals of his repertoire. One of my particular favorites, *Ruddigore*, has not been done but most of the standard operas of the series are being given the flawless productions for which this troupe is noted.

It won't be long before the annual prize-givings for the season's "bests" takes place. Nominations are already being listed and weighed. Let us hope that the season will not close without some sort of resolve being taken to start the new theatre season with a higher purpose and a greater determination to sponsor and support the kind of activity which the theatre needs and which is now disappearing. The theatre certainly means enough to a sufficient number of right-thinking people to make such a step possible.

ON THE ROAD

GHOSTS and **HEDDA GABLER**. — The American Repertory Theatre and Louis J. Singer productions of Ibsen's plays with Eva LeGallienne. Directed by Margaret Webster.

THE MEDIUM and **THE TELEPHONE**. — The Gian Carlo Menotti works presented here earlier in the year.

MAN AND SUPERMAN. — Maurice Evans in the revival of the Shaw play.

THE FILM OF THE MONTH

By H. KENN CARMICHAEL
Department of Drama, Los Angeles City College,
Los Angeles, California.

This department is designed to direct attention to the outstanding motion pictures of the 1947-48 season. Suggestions for future discussions are welcomed by the Department Editor.

CALL NORTHSIDE 777

JAMES STEWART returns to his pre-war acting stride in *Call Northside 777*. This is but one of the many good things that can be said about this new 20th Century-Fox picture.

CALL NORTHSIDE 777 is a true story, lifted out of the headlines of Chicago newspapers and brought to the screen by Director Henry Hathaway in the effective manner he employed in *13 RUE MADELEINE* and *THE HOUSE ON 92ND STREET*. It is the story of a mother's faith in her son and her deep love for him: of a faith so firm and a love so strong that for thirteen years she scrubbed floors to raise five thousand dollars to prove her son innocent of a crime for which he had been imprisoned for life.

Here also is the story of a courageous newspaper, the *CHICAGO TIMES*, and of a newspaperman who refused to admit defeat when the odds were against him. As the reporter who battles against tremendous handicaps to secure sufficient evidence to free an innocent man, James Stewart turns in a highly satisfactory performance — as do, indeed, the rest of the capable cast.

When the details of this real-life story were narrated in a recent magazine article, thousands of readers must have observed, "What a natural for a motion picture." The screen adaptation has proved to be as compelling as the events themselves.

Henry Hathaway and Otto Lang, the producer, filmed *Call Northside 777* in Chicago and at the Illinois State Prison at Stateville, near Joliet, using actual backgrounds wherever possible and following the story with exceptional faithfulness. A foreword to the picture announces that all the events and characters depicted in it are *not* fictional, and that any similarity to actual persons, either living or dead, is intentional. Even when factual data are altered, everything seems to happen as it should happen.

The story is based on the case of Joseph Majczek who on July 3, 1947, received a check for \$24,000 from the State of Illinois for over eleven years of wrongful imprisonment. Majczek's mother, Mrs. Tillie Majczek, had worked as a charwoman all the years of her son's confinement to raise money to prove his innocence. Majczek had been sentenced to serve 99 years for the murder of a Chicago policeman but was pardoned by Governor Dwight Green in 1945 after it was proved he was not guilty.

Original Cast

The real-life story of Joe Majczek ran about like this:

On December 9, 1932, traffic policeman William D. Lundy visited Vera

Walush's speakeasy-delicatessen on the Southwest Side of Chicago after he went off duty. There had been rumors that her place might be held up. Two gunmen caught Lundy off guard and killed him in the Walush store.

Mayor Anton Cermak, preparing for Chicago's World Fair, had been clamoring for a crime clean-up. Neighborhood rumor said a man named Ted Marcinkiewicz had threatened to hold up Walush's speakeasy. Police learned that Ted had spent the night of December 9th at the Majczek home. Joe Majczek admitted, when police questioned him, that Ted, a former schoolmate, had done so.

Joe himself had a police record: at the urging of two older men he once joined in a warehouse burglary and had received a suspended sentence. Joe was now married, and three neighbors were willing to testify that he had spent the afternoon of officer Lundy's murder packing coal into his house.

However, the police took him to jail. Vera Walush was brought in to take a look at him. She said: "I know that's not the man." An hour later she had mysteriously changed her mind. Opposing her testimony was that of two men who had seen the murderers fleeing, and who said Joe could not have been one of them, for he was too small by far.

When Joe was indicted for murder his frantic family made the mistake of hiring a lawyer whose name they had seen in newspaper crime stories. The state's whole case rested on Vera Walush's testimony, but Joe's lawyer did not question it. Joe pleaded for a chance to go on the stand himself but his lawyer waved him off. The jury turned in a verdict of guilty and Joe was sentenced to 99 years in the penitentiary, starting December 28, 1933.

The judge, obviously disturbed during the trial, had called Vera Walush into his chambers and baldly charged her with lying on the stand. He told Joe that he would see that he got a new trial. Instead, Joe became Convict 8356E a lifer at Stateville Prison. Soon after, the judge died.

Joe's mother, Tillie Majczek, set out to save him. She knew criminals would talk — for money. She began scrubbing floors in office buildings to raise that money. Tillie finally put a classified ad in the *Chicago Daily Times* on October 10, 1944, eleven years after her son's imprisonment. The ad offered a \$5,000 reward for the killers of Officer Lundy and gave a telephone number to call.

The Chicago Times newsroom spotted the story and James McGuire, reporter,

was assigned by City Editor Walsh to visit Mrs. Majczek. The newspaper then began back-tracking on the case. Proof of Joe's innocence was obtained and on April 19, 1945, Governor Dwight Green of Illinois signed Joe's pardon.

Screen Players

To play the role of the reporter in *Call Northside 777* the studio secured the services of James Stewart. James McGuire himself accompanied Stewart on the picture as technical adviser. It is an interesting sidelight that while Stewart was acting the role of the crusading reporter, the Governor of his home state was awarding him a plaque and honoring him as the Pennsylvanian who had done most for the motion picture industry.

The role of Joe Majczek — whose name, along with many others in the story, has been changed in the film — is played by Richard Conte who appeared also in Hathaway's *13 RUE MADELEINE*. In the picture he wears Joe Majczek's old number. Conte first attracted favorable attention in *GUADALCANAL DIARY* and *THE PURPLE HEART*; he had a top role in *A BELL FOR ADANO*.

Helen Walker, who plays the Times reporter's wife, appeared during the year in *Chuny Brown*.

Lee J. Cobb plays the role of the editor. He will be remembered for his creation of the Court Chamberlain in *Anna and the King of Siam*. Others of his roles were in *Captain from Castile*, *Winged Victory*, *Song of Bernadette*, and *The Moon Is Down*.

American picture patrons may hear a great deal in the future regarding Joanne de Bergh, blonde actress from Holland, who plays the role of Helen, the accused man's wife. New to motion pictures in America, Miss de Bergh has had eight years of stage and screen work to her credit in Holland at the Royal Theatres in Amsterdam, Rotterdam, and The Hague. She came to New York in December, 1946.

The role of Tillie, mother of the wrongfully imprisoned boy, is taken by Kasia Orzazewski, distinguished Polish-American actress. Kasia is American-born and was raised in the Polish quarter of Chicago. Her early dramatic training came in a Polish stock company which played in Polish settlements throughout the country. Her most recent long-run stage success was in *Suds in Your Eye*.

Leonarde Keeler, the inventor of the lie-detector and the nation's foremost expert on lie-detection, plays himself in the film. Keeler appears in sequences shot at the Stateville prison with Richard Conte as the subject being tested. The administration of the test is convincingly handled, and Conte's work at this point is especially fine.

Authentic Scenery

In order to film *Call Northside 777* in a convincing environment, the studio moved a company of about 70 persons



James Stewart and Kasia Orzazewski as the reporter and Tillie in 20th Century Film, CALL NORTHSIDE 777.

to Chicago. The chief result of this attention to realistic detail is a ring of authenticity throughout the picture.

The company lived at the Stevens Hotel and commuted daily to Stateville, 36 miles southwest from Chicago and five miles from Joliet, where the prison scenes were made. Scenes also were shot in the C. B. & Q. railroad yards, in Ye Old Cellar Cafe under Michigan Avenue near Lake Street, on "Skid Row" and "Bughouse Square" in the South Wabash and South State slum districts, in the teeming Polish quarter, along South Canal and Desplaines Streets, and around the old "Back of the Yards" district, an area that was Chicago's toughest at one time.

Exteriors of all Chicago newspapers and the interiors of several were filmed. The city room, linotype room, and press room of the Times were shot, as well as views from the Times windows. An independently interesting feature of the picture is the sending of a wire photo from the Chicago Times to the Illinois State Journal at Springfield at a crucial point in the story.

At Statesville prison, reputed to be the most modern prison in the world, James Stewart worked among the inmates for ten days. Scenes were shot in the warden's office, the cells, hospital ward, visitors room, and guards' club-room.

In Chicago, scenes were filmed at the 19th Precinct station, in the Sheriff's office and questioning room in the Criminal Courts Building, at the Bureau of Criminal Statistics, at Police Headquarters, and in courtrooms and the chambers of Chicago judges.

The Chicago police department gave director Hathaway and producer Lang complete cooperation. Squads of patrolmen and plain-clothesmen controlled the crowds so that the company could

work in the most congested quarters of the city. When the *Call Northside 777* company turned on its arc lights dense mobs of sightseers packed the streets; had it not been for the Chicago police, the film could never have been made on location.

Pains were taken to give the film an authentic look by means other than scenic. The location work reduced the amount of "gloss" so evident in many American pictures. Equally important, however, was the degree to which the writers, director and producer adhered to the facts of the original story. Theatricalism was sacrificed even in the climax.

For what you would like to see is the false witness—the speakeasy owner whose perjured word sent an innocent man to prison—brought in at the close for her punishment. Instead, the film sidesteps this bit of theatrical excitement in favor of scientific evidence that refutes her testimony and discredits her as a witness. What may result in anticlimax is compensated for by added sincerity.

Call Northside 777 is one more bit of proof that dramatic—and at times uplifting—entertainment can be made in Hollywood without relying on extravagant budgets, best-seller stories and stage hits, and strict convention.

AUDIO-VISUAL GUIDE

Formerly "Film & Radio Guide"

Edited by William Lewin, Ph.D.

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Mention Dramatics Magazine

The Radio Program of the Month

By S. I. SCHARER, Radio Department

New York University, Washington Square, N. Y.

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1947-48 school year. Comments and suggestion from readers are welcomed by the Department Editor.

NBC SYMPHONY

(Saturdays, 6:30 - 7:30 P. M., NBC)

Until the advent of radio broadcasting, the enjoyment of symphonic music was a pleasure limited to a relative few.

Only a few large cities could afford to maintain a symphony orchestra and prohibitive touring costs limited the number of out-of-town concerts to a few more favored centers.

Today, the Maine fisherman, the Texas ranger, the Montana miner, the Louisiana cotton picker, farmers, villagers and townsfolk living far removed from music centers can and do enjoy as much symphonic music as the most ardent music patrons can hear in the concert halls of New York, Berlin, Vienna, Paris, London or Rome.

With this opportunity to taste the best in music, our nation has acquired a growing appetite for the great tonal masterworks. Radio has continued to supply the demand which it created.

Each year, more and more symphonic programs have appeared on broadcasting schedules — more single programs, new series and longer series. And each year listener appreciation and listener response has been increasing in even greater ratio.

NBC radio executives watched this amazing development of music culture with much interest. As a result they decided to create a symphony orchestra of their own.

To assemble a completely new symphony orchestra, one worthy of the world's greatest conductor would generally take years. The exigencies of radio, however, do not permit long waits. Tradition to the contrary, NBC officials were determined to show results in short order.

They argued that only two requisites were essential to creating a truly great orchestra: an ensemble of instrumentalists of unquestionable skill, individual artistry and experience; and conductors expert in perfecting an ensemble.

The fact that Arturo Toscanini was to conduct the new orchestra made the job of getting top ranking musicians a less difficult one. As soon as it was announced that Toscanini was to be director, applications began to arrive from the finest instrumental artist not bound elsewhere by contracts — for the opportunity to play under his direction is a privilege coveted by the most distinguished musicians. From all over the United States, from Europe and

South America came applications, more than seven hundred of them.

After months of the most searching selection the ninety-four men eventually chosen assembled for their first rehearsal on October 4, 1937.

At the suggestion of Maestro Toscanini, Arthur Rodzinski, the conductor of the Cleveland Orchestra, had been engaged as drill-master. At the conclusion of the first rehearsal Rodzinski declared: "I doubt if there has ever been assembled anywhere a new orchestra that promises so much for the future. We start with a great beginning — now comes the hard work of welding parts into unity."

With that conviction and in that spirit, conductor and musicians stated to work. Six days a week they labored, two and a half to five hours a day, not to mention the hours of practice individually pursued after leaving the rehearsal studio. They rehearsed all together and as single choirs.

On Christmas Night, 1937, Arturo Toscanini stepped to the podium to commence his eagerly anticipated series. The ovations bestowed upon the great Italian maestro and his orchestra by the studio audience and the superb music-making which evolved that demonstration, were heard by the unnumbered millions who listened to that broadcast.

Three days later the editorial page of the New York Evening Post stated:

"When Toscanini and his magnificent National Broadcasting Company Orchestra finished the concluding strains of the BRAHMS FIRST, Saturday night, the hearts of the music critics present in the studio audience were very full indeed. The reviews the next morning had the hushed tones of those who had seen a corner of the veil that hides the central mystery of music lifted. It was, several of them said, the experience of a lifetime.

"So it was, and what interests us is that this experience of a lifetime was shared by at least 20,000,000 persons in America and many

ENCORES ON MAIN STREET

Successful Community Theater Leadership

By

Talbot Pearson

This book is the result of wide experience in acting, directing and teaching in the theaters here and abroad. Reflects the changes in attitudes toward the non-professional theater in the past twenty years. 175 pages, illustrations by Harold Halvenston, \$3.00 plus postage (15¢ east of Mississippi, 20¢ west).

CARNEGIE PRESS

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Mention Dramatics Magazine

How They Were Staged (Supplement No. 1), Edited by Earl W. Blank. Contains complete information on the staging of the following plays: *Angel Street*, *The Admirable Crichton*, *Ramshackle Inn*, *Pygmalion*, *Blithe Spirit*, *The Barrets of Wimpole Street*, *Julius Caesar*, and *Papa Is All*. Price, 60 cents.

THE NATIONAL THESPIAN SOCIETY
College Hill Station Cincinnati 24, Ohio

millions more abroad. What interests us is that the Toscanini broadcast had been looked forward to for a good eight months; that it was the biggest item of news Saturday night and outweighed our last note to Japan in general conversation; that it brought listeners to the loudspeaker who had never wittingly tuned in a symphony before; that the country is still talking about it . . ."

The individual most responsible for the NBC Symphony's success, Arturo Toscanini, was born in Parma, Italy, March 25, 1867. He was enrolled in the Parma Conservatory at the age of nine and was awarded a violoncello scholarship two years later. At 18 he was graduated with the *con lode distinta* diploma for cello, pianoforte, and composition.

Toscanini brought to his studies rare attributes and keen sensitivities. His remarkable memory has always enabled him to memorize every score he studied. His idea of knowing a composition is to know it by heart. To this day he uses no scores either in concerts or broadcasts. This remarkable ability has caused recurring false reports that his scores are memorized because of his near sightedness.

When a lad, Toscanini's family was in need of financial aid, so he accepted an offer to appear as cellist and assistant chorus master with a Brazilian opera company headed by the impresario, Claudio Rossi. Thus it was the world witnessed the young musician's first great success. His "discovery" remains one of the thrilling legends of the musical world.

When the Brazilian conductor, Leopoldo Miguez, withdrew from his Rio de Janeiro podium after receiving adverse reviews, the Italian maestro, Superti, took over the baton for a scheduled performance of *Aida*. But the audience sympathized with Miguez who claimed that the reviews were unfavorable because of the poor playing that had resulted from the disloyalty of the Italians in the company, and hissed down his substitute. A second fill-in conductor was also forced to retire.

Women in the chorus wept backstage, until one pointed to young Toscanini and shouted the plea that he be permitted to conduct since he knew the score by heart. The request was picked up by the entire cast and so the 19 year old lad was persuaded to mount the podium.

The audience quited and watched curiously as Toscanini took his place on the conductor's platform. He lost no time; he tapped his baton and the



Toscanini rehearses the NBC Symphony Orchestra. If we interpret his gestures correctly, Maestro Toscanini is asking for nothing less than the best from his musicians.

performance was under way. The audience was spell bound to see the young maestro proceed to the end of the performance without once turning the page of the score.

At the end of the opera the house responded with tremendous and prolonged cheers. Toscanini took his success modestly. He planned to return

IN MEMORIAM

Carl G. A. Johnson, treasurer, Walter H. Baker Company, Boston, Mass. Mr. Johnson was nationally known for his activities in the publication of materials for drama groups.

W. N. Viola, Thespian Troupe Sponsor, Pontiac, Mich., Senior High School. Mr. Viola was widely known for work in high school and children's theatre. He authored five books and a number of articles and plays.

to his cellists's chair, but was persuaded to conduct 18 operas that season.

Two years later Toscanini had established a sufficient reputation to conduct the world premiere of Leoncavallo's *I Pagliacci*. Additional milestones in his career were his Italian premiere of Wagner's *Götterdämmerung* in 1896; the world premiere of Puccini's *La Bohème* the same year and a series of 43 concerts in 1898 at the International Fair in Turin.

For 30-odd years Arturo Toscanini was the reigning music personality at famous La Scala in Milan. The association was interrupted periodically for visits to America during which he scored sensationally for seven seasons as leading conductor at the Metropolitan Opera.

Arturo Toscanini's leadership of the NBC Symphony Orchestra has made available to the public the best in music.

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DRAMA FOR CHILDREN

By LOUISE C. HORTON

*Drama Department, The College of St. Catherine,
St. Paul, Minn.*

This Department has for its purpose the advancement of the Children's Theatre Movement in America. Directors and teachers are urged to report to Miss Horton, for publication in this Department, news of their productions and other significant projects.

THE recognition of International Children's Theatre will be a special feature of the National Children's Theatre Conference to be held on the University of Denver campus next June 28 — July 2, and sponsored by the University, the Junior League, and the Junior Entertainment, Inc. of Denver. It is hoped that there will be an exhibit from various countries to carry out this idea. Today anything is important insofar as it tends to draw countries and peoples together rather than drawing them apart.

The main theme of the Conference will be "Practical Demonstrations in Children's Theatre Fields". If the whole Conference is to be a demonstration of the workableness of the children's theatre idea, that in itself should make it valuable as an aid towards international understanding through youth.

The big phases will be covered rather thoroughly. An evening of creative dramatics will be under the chairmanship of Hazel Robertson, with Winifred Ward, Reggina Bertling and Agnes Haaga as speakers. Actual work with children's groups from 3 years of age to 12 will be demonstrated through the use of recordings taken during regular class time at Palo Alto Children's Theatre.

"Some Points in Directing for Children" will be illustrated by Charlotte Chorpenning, using adults in actual scenes. Chairman for this meeting will be Nora T. MacAlvay.

A whole day is to be spent on Production Demonstrations, under the chairmanship of Dr. Frank Whiting, University of Minnesota. Included will be talks on Lighting, Costuming, Scene Design, and Make-Up, with the afternoon devoted to laboratory exhibition and consultations; and an exhibit of films, transcriptions, beginning design, and puppetry.

There will be a radio broadcast of the Denver Story Hour at the broadcasting station, chairmaned by Louise C. Horton, which will give actual knowledge of how one children's radio show is handled. At this same meeting there will also be a talk on "Better Films for Children" by a member of the Motion Picture Association of America.

The usual popular group meetings and roundtable discussions will cover the following subjects:

1. Established Children's Theatres
Chairman, Isabel Burger
2. New Children's Theatres
Chairman, Virginia Dorris
3. Playwriting
Chairman, Anne Matlack

4. College Directors

Chairman, Louise Stephens

5. High School Directors

6. Junior League Delegates.

There is a planned performance of an original lyric play for children, which will be chairmaned by Martha Wilcox of Denver.

For the social end of the conference a tea is on the agenda, also a tour of Red Rock Amphitheatre and Central City, and a closing luncheon with a speaker.

An attractive enough program, this, to draw together from all corners of our land those vitally concerned in keeping alive theatre for children.

Children's Theatre in England

In keeping with the international spirit of the coming Conference, comes a message from a town near southeast London, England, called Lewisham, "where work is play to more than 2,000 school children, and the stage of the large Town Hall a place of excitement and high honor."

This is the Lewisham Children's Theatre Guild, born in 1938, and its motto can be expressed in the words of Arthur Evans, the Guild's Art Director: "The virtue of children's work lies not in the accomplishment of technical excellence, but in the sincerity and vitality of it. So often lacking in the bold brilliance of adult work, it is a precious quality to be valued above all things."

The following material is taken from an article on this theatre written by Brenda Hodgson.

"Their idea", she says, "is that the children might be provided with a social center in which they would have an opportunity of expressing themselves in their own imaginative way. Its aim: that they might learn the wisdom of cooperation, the power of creation, and become endowed with a lasting interest and appreciation of the stage. The Guild believes that creative work captivates even the most rebellious child spirit—and what more satisfying than to discover and develop such artistry?"

"Thus . . . they planned their little movement ten years ago. In the winter of 1938 the first pageant was produced . . . But with the war came German bombers and the evacuation of schools and school-children, so that all plans for the immediate future had to be abandoned.

"Not until 1946, when the majority of children had returned home, did the Guild feel it could again tackle a production . . .

" . . . Local schools were scattered and there was no central point at which children could gather to rehearse. Each episode of the program had, therefore, to be undertaken by individual schools, and there was little opportunity for youngsters to meet and exchange ideas before the actual day of public performance. . .

"All these things only served to strengthen the Guild in its resolve to re-build and expand the movement. . .

"A year later, after months of planning and very hard work, the first postwar pageant was staged in the Town Hall. This was a more ambitious production, including scenes from the plays of Strindberg, Ibsen, Moliere and Maeterlinck. . .



Lewisham Children's Theatre Guild. Physically handicapped boys putting the finishing touches to the booth and puppets which they use in one of the scenes in *OLD OCEAN*. (Photograph courtesy British Information Services.)

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The Elves and the Shoemaker
The Sleeping Beauty

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Heidi
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Oliver Twist
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"So the movement grew and prospered. Today there are 75 schools enrolled and it has an adult membership of 500. The membership is open to all schools, youth organizations, and any private individual sufficiently interested in the venture to give of his time willingly and energetically.

"Quite apart from the excitement and romance of the footlights, however, children find the work of the art and craft side just as absorbing and full of interest. They take their fair share in the preparing of plans and designs, in the construction of full-size sets, and in any incidental art and craft work which may arise on smaller properties, including a certain amount of the designing and stitching of costumes. . .

"All the scenery and most of the props are made under rather cramped schoolroom conditions, but the youngsters are enthusiastic in everything they do. . .

"America came disguised but very effectively to their aid during the latest production, OLD OCEAN. A watchman's brazier and fire were required. The supervisor of the school kitchen discovered, quite by accident, a container which had brought dried milk from the United States, and hit upon the happy idea of converting it into a watchman's brazier. . .

"In another scene a complete Punch and Judy show was needed, together with the necessary children to manipulate the puppets. Physically handicapped boys from Manor Lane Special (P. H.) School were given the job, having been supplied with the necessary dimensions, and color schemes, etc. At the dress rehearsal some months later they turned up with a wonderful Punch and Judy show complete in every detail, and with two boys to manipulate the puppets. . .

"Certainly the tasks involved seem to hold the equal interest of all children, be it hammer

and tacks, drawing pencils, or slashing about with a pot of paint and a brush. . .

"The Guild is resolved that one day, when the building needs of the country are less urgent, the children shall have a theatre of their own—a theatre in which they will not only act their plays, but will produce and direct them, design their own costumes, paint their own scenery. It is perhaps a long way ahead, but one day it will become a reality and then we, the teachers of this youth, may become the pupils of their simplicity."

Trailer Theatre

What are your children's theatre plans for summer? Have you ever considered a trailer theatre? Have you ever heard of one?

The director of the first and still the only known one in the country, Margaret Ellen Clifford, now director of the Peoria, Ill. Children's Theatre, sends us an exciting description of the work and play and fun of the Trailer Theatre of Portland, Maine.

It all started in 1944 in response to the urgent request of the Recreation Department for help with the growing problem of juvenile delinquency. It is the joint summer project of the Recreation Department, and the Children's Theatre of Portland, Maine, Inc., staffed by adult volunteer labor, plus two salaried employees, an Executive Secretary and a Dramatic Director. It has played four successive summers an average of over 20 performances a summer

with two plays in repertory, reaching audiences totalling nearly 30,000 children during that time.

For those interested, we bring the words of Miss Clifford, concerning the construction and operation of this unique theatre:

"For reasons of economy and convenience it was designed to be completely collapsible, so that it could be set up within an hour by a trained crew, and demounted and packed flat on the trailer in $\frac{3}{4}$ of an hour. It is built of a pressed wood similar to masonite, on a pine and fir framework, and is put together with iron bolts. It is very compact, comparatively light in weight, quite inexpensive, and its sturdiness is indicated by the fact that the entire repair bill at the end of the first grueling season was \$3.86.

"The project has been staffed, in addition to the regular director, by high school and college boys and girls . . . and some young adults. . . This volunteer group has grown in size and efficiency each year. . . After a planning and organization period, the group has usually gone into rehearsal as soon as, or just before, the schools close (June 10-15) and then rehearsed, and built scenery intensively for four weeks, then opened one show, and kept one in production and one in rehearsal for ten days, then opened the second and played both till the end of August."

Speaking of the practical operation of the trailer theatre, Miss Clifford writes: "It is designed to be hauled, like any other trailer, behind a truck. All of the flat pieces of scenery, as well as the pieces of the theatre, tools and

curtains, are packed on the trailer. Large props, such as furniture, prop hocks, etc. ride in the truck, and when the eight-thirty-in-the-morning pilgrimage starts, there are at least two members of the company also jouncing on the tail-board, tenderly protecting a throne-chair or a wizard's brazier from the hazards of travel. The stage when set up is approximately sixteen feet long by ten feet deep, with a seven-foot proscenium, across which the words *The Children's Theatre* romp on a painted banner . . . The stage sets about two and a half feet off the ground, and two little flights of green steps lead up to the forestage on either side, and two more provide exits upstage into two tiny dressing-rooms on ground level wedged into an angle of the big wings which sit flat on the ground.

"So the acting area is by no means confined to the stage, for an entering character may stride conveniently from the wings, creep around the edge of a wing and up the steps, or appear suddenly and surprisingly from behind a parked car. The two quarreling old gentlemen in *PINOCCHIO* fall off the front of the stage and climb back again with imprecations; the eaves-dropping jester in *RUMPELSTILTSKIN* crouches in front of the stage or around a corner of a wing, making huge gestures to the audience not to betray him. . .

"The audience sits on the ground . . . and is roped off in rows with stakes and clothes-line, 'feet to fanny' being the measurement of a row. The audience may range in size from 100 to 2000; in in variety of reaction, from the bewildered and fright of a totally inexperienced housing-project audience, most of which burst into tears at first sight of Puss, to the delighted whoops of a more sophisticated group who tore up the grass in handfuls from sheer exuberance when the Queen guessed Rumpelstiltskin's name; in economic level from the little girl who arrived with patent-leather purse and white gloves to the little boy accoutered only in a burlap bag fastened at the navel with a large safety-pin. An average audience contains at least four dogs, which bark loudly, fight, and acquit themselves in other canine ways at all moments of action or excitement . . .

"The Trailer Theatre is of course still a young project, but its contribution to the educational and cultural life of the community has been varied and far-reaching. The young volunteer workers acquire a valuable technical training and theatrical experience as well as an insight and practical approach to community service problems. . . It was felt by leaders on the playgrounds that the plays provided a stabilizing effect on a group of migratory people among whom juvenile delinquency was high. The response of children, parents, teachers and others in the education field has been enthusiastic. . . All in all, though the process has sometimes seemed heartbreakingly slow, the community in general has become mother-proud of the Trailer Theatre, and has begun to feel that its contribution to the cultural pattern of the city is highly important if not actually indispensable."

On The High School Stage

News items published in this department are contributed by schools affiliated with

The National Thespian Society

Celina, Ohio

DRAMATICS activities at the Celina High School (Thespian Troupe 473) opened with an impressive performance of *America Unlimited*, a pageant in three scenes, on November 14, with troupe sponsor Ruth Flaler in charge. Thespians were active in providing make-up for all school productions. Plans for this spring call for the presentation of a program of three one-act plays, an assembly program late in May, and the performance of a number of short plays before community groups. Six students have so far this season qualified for membership in the troupe which has Richard Smith as president.—Evelyn Anderson, Secretary

Marietta, Ohio

THESPIAN Troupe 386 of the Marietta High School is under the sponsorship of Elinore Ager this season. So far this season sixteen students have been admitted to Thespian membership, with troupe meetings held monthly. The current season's program of dramatic productions opened with two highly successful performances of *Out Hearts Were Young and Gay*, on December 10, 11. The program for this spring calls for two performances of *Best Foot Forward*, on April 15, 16, and the production of the Senior Class play, *A Connecticut Yankee in King Arthur's Court*, to be given later in the season. Barbara Matthews is troupe president.—Phyllis Schramm, Secretary

Wallace, Idaho

THREE full-length plays have been presented so far this season at the Wallace High School (Thespian Troupe 203), with Elinor Edwards as director and troupe sponsor. The first of these, *A Date with Judy*, was given to a packed house on November 25. An equally warm reception was accorded a playbill of three one-acts presented on December 18, with the program consisting of *His First Dress Suit*, *While the Toast Burned*, and *The Dear Departed*. The third production, *Our Hearts Were Young and Gay*, was given on February 12. A fourth full-length play will be presented this spring. Dramatics club meetings, held every two weeks, are given to a study of make-up, characterization, and stage lighting. Thespian Troupe 203,

with Lewis Petrinovich as president, has granted membership to six students so far this season.—Barbara Moe, Secretary

Milwaukie, Oregon

EXTENSIVE preparations are now being made for the annual one-act play tournament to be held at the Milwaukie High School (Thespian Troupe 75) on March 19, with four plays entered. Plans are also being made for the Thespian spring revue and the all-school talent show. The current season of major productions opened on December 11, with a well-received performance of the play, *I have Five Daughters*, with troupe sponsor Nell Flint directing. Dramatics club meetings, held every other week, are given to play selection. Jim Dudley is serving as troupe president, with the troupe having received six new members so far this season.—Kathleen Ann Wisdom, Secretary

Oakland, Md.

DRAMATICS activities for the current season began at the Oakland High School (Thespian Troupe 333) with the presentation of a program of original plays and skits on November 26, with Daisy D. Beachy as director. Mrs. Beachy is serving as troupe sponsor this season. Activities scheduled for this spring will open with a performance of two one-act plays on March 18, *Angel Face*, and *The Opening of a Door*. Dramatics club meetings are given to the study of play production, make-up, play selection, and the reading of plays. Eleven students have qualified for Thespian membership so far this season, with Mollie Smart serving as troupe president.—Maxine Harris, Secretary

Salem, Ohio

THE fall term witnessed several dramatic productions at the Salem High School (Thespian Troupe 358) under the leadership and direction of Irene Layle Weeks. Among these activities were production of the following one-act plays: *Orville's Big Date*, *Christmas Trees for Sale*, *Law Diggers*, and *Not Quite Such a Goose*. A Christmas tableau consisting of eight scenes was also presented, along with the three-act play, *January Thaw*, which was well received by large audiences on December 5, 6, with Miss Weeks directing. Plans for the spring term were



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not definitely established at the time of this report, but the schedule will include the performance of the Junior Class three-act play and the presentation of several one-acts. Fourteen students have so far this season been admitted to Thespian membership, with Lee Ward serving as troupe president.—*Martha Flickinger, Secretary*

Canon City, Colo.

THE current dramatics season for the Canon City High School (Troupe No. 246) includes three major plays, with Aaron W. Armstrong as director and troupe sponsor. The first of these, *Tiger Tales Fiesta*, was given two performances on December 11, 12. At the present time plans are being made for the second play, *Murder in Rehearsal*, to be given late in March. The third full-length play, title yet to be announced, will be given the latter part of May. The monthly dramatics club meetings are given to the study of current Broadway plays, and stagecraft. Six students have so far this season received Thespian membership, with Marjorie Callin in the role of troupe president.—*Dixie Cook, Secretary*

Spring Valley, N. Y.

TWO full-length plays were presented during the fall term at the Spring Valley High School (Thespian Troupe 721), with W. Francis Scott as director. The first play, *A Midsummer Night's Dream*, was given on November 1, 2. *Smilin' Thru*, the second major play, was presented on December 7, 8. The one-act, *The Inn*, was also presented during the fall term. Plans for this spring call for the production of two three-act plays, an Easter play, and a playbill of one-acts, with titles to be announced. Various activities and subjects designed to promote the dramatics programs are presented at the semi-monthly dramatics club meetings. Edith Becker is serving as troupe president this season, with the troupe having received six new members so far this season.—*Jacqueline Rigaud, Secretary*

Masontown, West Va.

MEMBERS of Thespian Troupe 331 of the Masontown High School, with C. N. Malcolm as director, sponsored a team

of students from the school who participated in the American Legion Debate, Oration, Essay Contests in Preston County. Dramatics activities of the fall term at this school centered largely around the performance of the three-act play, *All Haddon and His Lamp*, given under Mr. Malcolm's direction on November 13. At the time of this writing plans were being made for the troupe's entry of the play, *One of Us*, in the district drama festival to be held at Fairmont State College on March 20. Nine student have been granted Thespian membership so far this season.

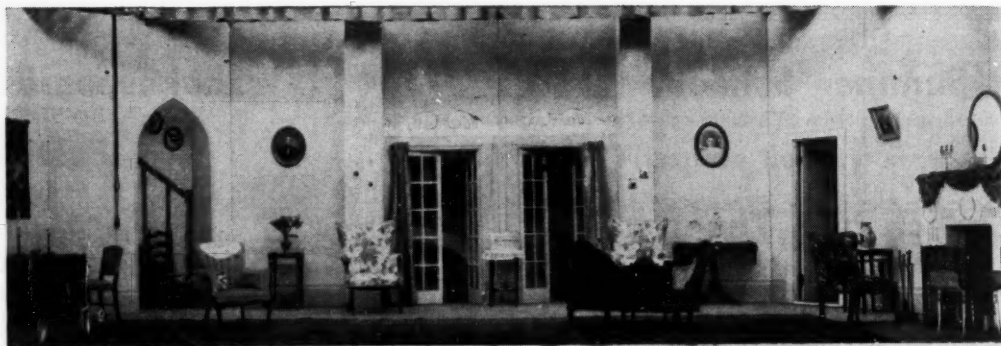
Daytona Beach, Fla.

THE current dramatics season at the Mainland High School opened with a performance of the one-act play, *A Room for the Prince*, on December 11, 12, with Vincent P. McClintock as director. At the time of this report, rehearsals of *Double Door* were being conducted by Mr. McClintock, with the three-act drama scheduled for public performance on February 25. Tentative plans are also being made for a program of three-one-act plays to be presented in May. Meetings of

THE MAN WHO CAME TO DINNER.
This set was used at the Janesville, Wis. High School (Thespian Troupe 538), with Bessie Carter as director.



Setting for **PRIDE AND PREJUDICE** at the Benton Harbor, Mich., High School (Thespian Troupe 455) Directed by Margaret L. Meyn.



the dramatics club are being held every two weeks. May Nell Haughton is serving as troupe president.—*Jacqueline Rich, Secretary*

Palouse, Wash.

TECHNIQUES of play production are among the subjects studied this season at the monthly meetings of the dramatics club at the Palouse High School (Thespian Troupe 519) with J. C. Trembley in charge. Major dramatic productions for this season include *The Eyes of Tlaloc*, staged on November 14, and *Who's Batty Now?* announced for April 2, with Mr. Trembley directing. Eight students have qualified for membership so far this season. Troupe 519 has Don St. John as president.—*Neil Johnson, Secretary*

Helena, Ark.

A series of one-act plays has highlighted the fall term dramatics program at the Helena High School (Thespian Troupe 597), with Mrs. Georgia Reichardt as director and troupe sponsor. Among these plays were *Lady of the Crossroads*, *Classroom Expands*, *Today and Tomorrow*, and *For All*. Plans for this spring include the production of the three-act play, *Spring Green*, in March, and an operetta to be given in May. Acting techniques, play production, stagecraft, and radio plays are among the subjects considered at the monthly dramatics club meetings. Patsy Mabie is troupe president.—*Floy Daugherty, Secretary*

Keokuk, Iowa

THESPIAN sponsor James A. McKinstry is presenting a well-rounded program of dramatic productions this season at the Keokuk Senior High School (Thespian Troupe 192). The season got underway with two extremely well-received performances of *Ramshackle Inn* on November 20, 21. This was followed with a performance of *The Nativity*, on December 19, and the presentation of the one-act, *Station YYYY*, on January 14. The spring semester's schedule opened on February 19, 20, with two popular performances of the three-act play, *The Great Big Doorstep*. A third full-length play to be presented as an all-school show on April 15, 16, will be announced shortly. The season will close with a May Fete scheduled for May 1. Dramatics club meetings are being held twice a month with staging, directing, motion pictures, and dramatic radio programs among the subjects discussed. Charles Off is troupe president.—*Marilyn Hart, Secretary*

Danville, Va.

EVER Since *Eve*, *The Miracle of the Castle*, *Belinda's Smile*, and three other full-length plays constitute the current season of major productions at the George Washington High School (Thespian Troupe 605), with Dorothy Fitzgerald as director and Thespian troupe sponsor. Dramatics club meetings are being held daily, five days per week, with stage design, drama appreciation, motion picture appreciation, and acting being among the subjects discussed. Jeanne Dyer is serving as troupe president.

Dover, Ohio

THE present season at the Dover High School (Thespian Troupe 342) opened on December 12 with a highly successful production of *Hugo in a Hurry* given under the direction of J. T. Rickney. The first major play of the season was given on March 12. Bi-monthly meetings of the dramatics club are devoted to business matters and consideration of plays to be given this season and next. A group of thirteen new members were added to the troupe in January. Myron Haager is troupe president.—*Shirley Lostetter, Secretary*

Cumberland, Md.

THE Thespian production of *Beachhead for Freedom*, given on November 13, opened the 1947-48 dramatics season at the Fort Hill High School (Thespian Troupe 230), with Helen S. Smith as sponsor. The Fort Hill Players followed on December 12 with a very popular performance of the three-act comedy, *Dear Ruth*, directed by Miss Smith. In February a number of students attended perform-

ances of *Twelfth Night* and *The Barretts* presented by the Barter Theatre Players. Plans for this spring include a May Day pageant to be given by the Fort Hill Players on May 7.—*Doris Jean Poorbaugh, Secretary*

Clinton, Iowa

TWO three-act plays are included in this year's dramatics program at the Clinton High School (Thespian Troupe 452), with Robert W. Smith directing. The first of these, *Through the Night*, was given two performances on November 13, 14, with members of the Little Theatre and Thespians as sponsors. The same organizations will stage the other full-length play, title to be announced, on May 13, 14. Other major productions of this year were two radio programs given during the Christmas season.—*Cheral Burde, Publicity Manager*

Plummer, Idaho

STUDENTS of the Plummer High School (Thespian Troupe 779) opened their 1947-48 season with a performance of *The Daffy Dills* on November 25, with Anna Kubacki directing. This was followed with the two-act play, *Lights of Christmas*, presented on December 18. Plans for the spring term call for the performances of *Don't Darken My Door*, and the operetta, *Windmills of Holland*, with dates to be announced. Troupe 779, with Juanita Denbeigh as president, added ten new members to its ranks in February.—*Emmalyn King, Secretary*

Alamogordo, N. Mex.

A number of plays are being given this season at the Alamogordo High School (Thespian Troupe 81) under the leadership of Lois M. Harding. The season opened early in October with a performance of *Polished Pebbles*. Early in January came a program of three one-acts — *Quiet Home Wedding*, *Cow Boy Courtin'* and *At the Stroke of Twelve*. The first three-act play of the season, *Chill Billy Stuff*, was given to a large audience on February 4. In March, *Superstitious Sadie* was presented with considerable popular success. Projects for this spring include a Thespian play and another bill of three one-acts. Dixie Sutton is president of the troupe.—*Patricia Walcot, Secretary*

Crookston, Minn.

TWO extremely well-received performances of *The Charm School* on November 19, 20, with the Junior Class as sponsors, marked the beginning of the current drama season at the Central High School (Thespian Troupe 706), with E. J. Probstfield as director. On December 17 Thespians followed with a performance of Stephen Benet's *A Child Is Born*. Other one-acts given so far this season are *We Hold These Truths*, *O Say Can You Sing*, and *The Exchange*. Thespians also assisted with the grade school production of *Kay and Gerda*.—*Rita Fundingsland, Secretary*

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Moravia, Iowa

THE three-act comedy, *That Crazy Smith Family*, was given in December at the Moravia High School (Thespians Troupe 395) as the first of two major plays included in this seasons drama program, with Lucille Hockett as director. At the time of this report, plans were being made for the performance of *We Shook the Family Tree* to be given in March or April, and a program of three one-acts to be presented later in the spring. Seven new members were granted Thespians membership early in February, with Jack Broshar as troupe president.—*Ruby Cridlebaugh, Secretary*

Village Grve, Ill.

THE Villa Grove Township High School (Thespians Troupe 396) opened its 1947 dramatics season with the Senior Class performance of *A Little Honey* on November 14. The second three-act play of the year, *Spooky Junction*, was given on March 25 under the direction of Kay Richner. National Drama Week in February was celebrated with an assembly program, a regular meeting of the dramatics club, and a short skit over the inter-communication system. Thespians and other club members hope to present a three-act play this spring. A number of students attended a performance of *The Taming of the Shrew* in Champaign, Illinois, on January 10.

Washington, Indiana

UNDER the leadership of Gilbert E. Coleman, new interest in dramatics has been created this season at the Washington High School (Thespians Troupe 725). On October 30 the year's dramatics schedule opened with a performance of *Great Caesar's Ghosts* directed by Mr. Coleman. Next in order of presentation during the season came the one-acts, *Pop Reads the Christmas Carol*, *Proposing*

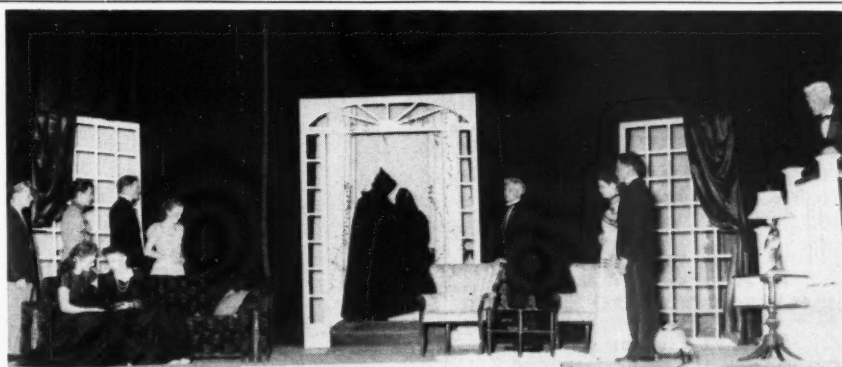
to Papa, *The New Teacher*, and *Lonely Lady*. Preparations are now being made for a performance of the three-act comedy, *The Baby Sitter*, tentatively scheduled for April 30. Eight students have so far this season received Thespians membership.—*Jane Begley, Secretary*

Drew, Miss.

A playbill consisting of *The Grand Cham's Diamond*, *Poor Aubrey*, *The High Window*, *Diamond*, *Poor Aubrey*, *The High Window* and *Everything Nice*, presented as a class tournament under the direction of Marion Hodges, troupe sponsor, was a major event of the fall term dramatics program at the Drew High School (Thespians Troupe 355). National Drama Week was observed with a performance of the one-act, *The White Phantom*, and the annual banquet. Rehearsals are now being conducted for the Senior Class play, *Our Hearts Were Young and Gay*, to be given late in March.

Glendale, Calif.

THE dramatics activities of the Glendale High School (Thespians Troupe 812) were highlighted this past semester by the production of *Ramshackle Inn*, presented as the all-school play in December, and the one-act play, *First Dress Suit*, staged in January. Troupe members expanded their knowledge of the theatre by attending performances of *I Remember Mama* and *Joan of Lorraine*. A variety of events were sponsored during National Drama Week early in February, with Miss Marion L. Underwood in charge. The latest major production, *The Desert Song*, was given in March. The fall semester Thespians initiation was held on January 16 with thirteen new members receiving membership. The meeting was addressed by Thomas B. Armistead. Thespians are active at present in securing a local group to act as sponsor for drama clinic for high schools later this spring.



Scene from **DEATH TAKES A HOLIDAY** as given at the Spanish Fork, Utah, High School. Directed by B. Davis Evans.

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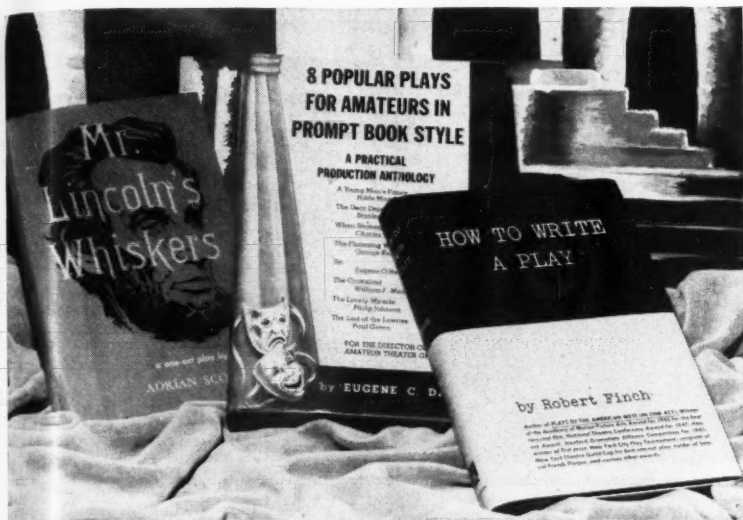
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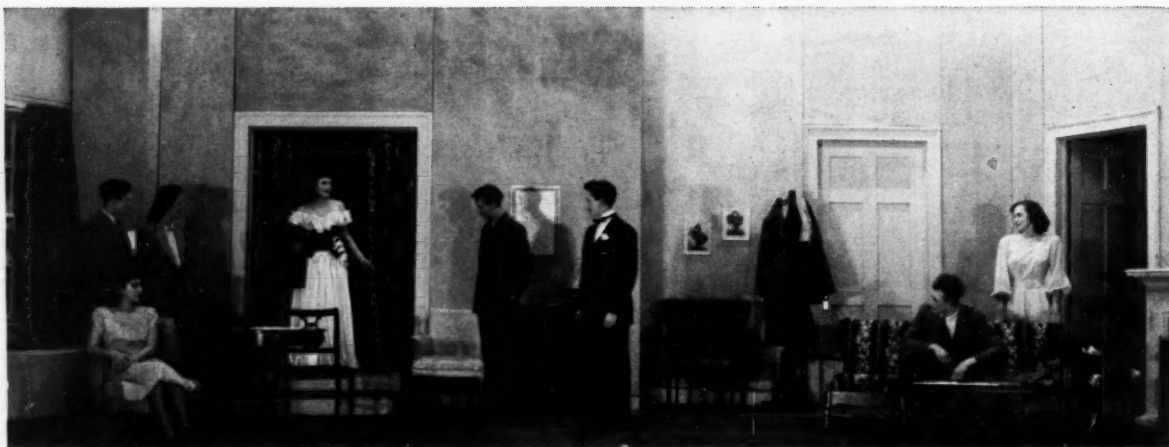
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Scene from the popular comedy, **JUNIOR MISS**, given at the McKinley High School (Thespians Troupe 684), Cedar Rapids, Iowa. Directed by Patricia Smith.

Natchitoches, La.

EIGHT high schools participated in the Louisiana High School Drama Festival held under the sponsorship of the drama department of the Northwestern State College and The National Thespian Society on March 5, 6, with Robert B. Capel and W. Frederic Plette as festival directors. Schools represented were: Lake Charles High School (*Maker of Dreams*), Sulphur High School (*Minor Miracle*), C. E. Byrd High School of Shreveport (Act II of *Little Women*), Rayville High School (*So Wonderful—In White*) Natchitoches High School (*Two Crooks and a Lady*), Istrouma High School of Baton Rouge (*The Valiant*), and Bolton High School of Alexandria (*The Happy Journey*). The following students placed on the All-State Cast: Sherrill Milner, Carlyn Hutchison, Rargaret Taylor, Jack Stonnell, Jimmie Harris, and Dora Lou Harvis. Thespian certificates of Excellence were awarded to the casts whose plays were rated Superior.

Hazleton, Pa.

THESPIAN Troupe 257 of the Hazleton Senior High School is enjoying another extremely successful year in dramatics. The season opened with a performance of *Double Trouble* on September 30. On November 6 came the performance of *Kiss and Tell*. The third full-length play, *Angel Street*, drew a large attendance in February. Plans at the present time are being made for the performance of *The Tin Hero*, to be given on April 2. Plans are also being made for the music festival scheduled for May 7, with the music being under the direction of Burton Hall and the continuity written by a committee of Thespians under the direction of sponsor Marion V. Brown.—*Lawry Mauier, Secretary.*

Carlisle, Pa.

THREE major dramatics productions are included in this season's program at the Carlisle High School (Thespian Troupe 214), with Helen H. Martin as director. On January 15, 16, the dramatics club presented two extremely popular performances of the comedy, *The Inner Willy*. On February 26, 27, followed two performances of *Jumping Jewels* with the Junior Class sponsoring the production. The third three-act play, title to be announced, will be given under the sponsorship of the Senior Class. One-acts given so far this season are: *Stolen Fruit*, *Orville's Big Date*, *The Lost Letter*, and *As the Clock Strikes*. Other performances of a dramatic nature given this season were *The Prince of Peace*, a choric play, and a Variety Show given by the French Department. Plans are being made at present to enter a play in a tournament to be held in April at York, Pennsylvania.—*Marilyn E. Vance, Secretary*

Cedar Rapids, Iowa

A full dramatics program has been enjoyed this season by students of the McKinley High School (Thespian Troupe 684), with Patricia Smith as director. *Little Darling*, a one-act play was given at an assembly in the fall. *Junior Miss*, a three-act comedy, was given as an all-school play on December 12, replacing the senior plays of former seasons. One-acts given recently are *Life With Willie*, *The Castle of Mr. Simpson*, and *Nobody Sleeps*. Plans are now being made for the production of the second all-school play of the season, *Our Hearts Were Young and Gay*. Troupe officers for this season are headed by president Helen Cavros.—*Joan Johnston, Reporter*

Hopkins, Mo.

MEMBERS of the dramatics club of the Hopkins High School (Thespian Troupe 530) have produced so far this season two three-act plays, *The Daffy Dills* and *The Campbells Are Coming*, and the following one-acts: *Henry's Mail Order Wife*, *Pink Ceraniums*, *Brotherly Love*, *China Blue Eyes*, *Not Tonight*, and *The Shock of His Life*. The latest program, given on March 12, consisted of a one-act play, poetry reading, and several declamations. Thespian Troupe 530 was installed at an impressive ceremony held in the fall with eleven students forming the charter roll. Paul Phillips is troupe sponsor and dramatics director.

Rochester, New Hampshire

IN December, all members of Thespian Troupe 823 of the Spaulding High School took part in the production of Booth Tarkington's comedy, *Clarence*. National Drama Week, February 8 through 14, was observed with an assembly play, *Sugar and Spice*. Plans are being made at present for the troupe's entry in the Drama Festival to be held this spring at the University of New Hampshire. Plans are also now being made for the performance of a three-act play in April. Other plans for this spring call for a trip to Boston, and banquet and initiation ceremony. At least eight new members are expected to be added to the troupe by the end of the season, with Nedra Small as dramatics director and troupe sponsor.

Elmhurst, Ill.

THESPIAN Troupe 94 of the York Community High School celebrated another season of successful dramatics work with the presentation of "Drama Night" with the playbill consisting of *The Spider's Web*, *Why the Chimes Rang*, and *Three's a Crowd*. Thespians assisted with the Senior Class production of *The Barretts of Wimpole Street* and the Music Department's production of the operetta *Patience*. At the present time Thespians are

assisting with the production of the Junior Class production of *Our Hearts Were Young and Gay*. The annual tradition of attending a play given in the community was observed this season by a large number of students seeing a production of *Lady Windermere's Fan*. Doris E. White is dramatics director and troupe sponsor.

Springfield, Oregon

THE 1947-48 season at the Springfield Union High School (Thespian Troupe 786) opened with a successful performance of the comedy, *New Fires*, given on November 14 under the direction of Mary Phyllis Plowman. The second major play, *A Christmas Carol*, was given on December 16, 17, under the direction of troupe sponsor Mabel Marie Ellefson. Over one hundred students participated in the four performances of this play. On January 15 followed an especially outstanding Thespian induction ceremony with fifty-one students and seven faculty members receiving membership in the troupe. So far this season the troupe has presented three radio plays. The latest dramatic project consisted of the following one-act plays: *The Patchwork Quilt*, *The Valiant*, *The Clod*, *Thursday Evening*, *Memory Rose*, *Papa Didn't Do Nothing—Much*, *Sorority Sisters*, and *Who Picked Mrs. Flowers*. At the present time Thespians are active with plans for the spring drama festival to which some seventeen high schools have been invited. Plans are also being made for the production of the Junior Class play, *Tiger House*, under the direction of Stella Young, the Senior Class play, under the direction of Alvera Dunn, *Voices of America* under the supervision of Mabel Marie Ellefson, and the operetta, *Hansel and Gretel* under the direction of Floyd T. Ellefson. The operetta is expected to have a cast of over four hundred fifty students.—*Pat Schrader, Secretary.*

Ripley, West Va.

THESPIAN Troupe 312 of the Ripley High School has been re-activated this spring under the leadership of Elizabeth A. McGrew. On March 8, nineteen students were granted Thespian membership. Production plans announced for this spring include the presentation of a three-act play, *Murder Mansion*, on March 30, and a variety show tentatively scheduled for some time in May. A special effort is being made this spring to build broader interest in dramatics and Thespian activities among students.

Eldora, Iowa

AT least three one act plays and two three-act plays will have been presented by the end of the present term at the Eldora High School (Thespian Troupe 443), with Aldrich Paul as speech and drama director. The spring

National Drama Week PROGRAM WINNERS

Early in December, The National Thespian Society announced a cash prize of \$10.00 for the series of dramatic activities sponsored in observance of National Drama Week, February 8 through 14, by a member school which did most to focus attention upon the importance of the theatre and drama in the school and community. The results of this competition are reported below. A summary of the various events offered by the schools listed below will be made available next fall.

Tied for First Place Honors

Program sponsored by the El Dorado High School (Thespian Troupe 42), El Dorado, Arkansas. Sponsored by Miss Bene Gene Smith.

Program sponsored by the Phillips High School (Thespian Troupe 802), Birmingham, Alabama. Sponsored by Miss Ottilie Huff.

Honorable Mention

(In the order listed)

Dubuque High School (Thespian Troupe 69), Dubuque, Iowa, Sybil V. Lamb, sponsor.

South Kitsap High School (Thespian Troupe 545), Port Orchard, Wash. Doris Adley, sponsor.

Groveton High School (Thespian Troupe 787), Groveton, Texas. W. K. Compton, sponsor.

Hot Springs High School (Thespian Troupe 78), Hot Springs, Ark. Lois Alexander, sponsor.

Bellefontaine High School (Thespian Troupe 100), Bellefontaine, Ohio. Lois Lee Perry, sponsor.

Francis Joseph Reitz High School (Thespian Troupe 474), Evansville, Indiana. Mrs. Kenneth Taylor, sponsor.

Point Pleasant High School (Thespian Troupe 88), Point Pleasant, W. Va. Elsie S. Rardin, sponsor.

Willoughby Union High School (Thespian Troupe 220), Willoughby, Ohio. Florine Carroll, sponsor.

Academy of the Holy Angels (Thespian Troupe 568), Minneapolis, Minn. Sister Charitas, sponsor.

Tule Lake High School (Thespian Troupe 762), Tule Lake, California. Edith Reed, sponsor.

Glendale High School (Thespian Troupe 812), Glendale, California. Marion L. Underwood, sponsor.

Hope High School (Thespian Troupe 36), Hope, Arkansas. Mrs. B. E. McMahon, sponsor.

Muscatine High School (Thespian Troupe 585), Muscatine, Iowa. June Helena High School (Thespian Troupe 745), Helena, Montana. Doris M. Marshall, sponsor.

Paragould High School (Thespian Troupe 149), Paragould, Arkansas. Mrs. W. J. Stone, sponsor.

Drew High School (Thespian Troupe 355), Drew, Mississippi. Marion Hogges, sponsor.

Benton Harbor High School (Thespian Troupe 455), Benton Harbor, Michigan. Margaret L. Meyn, sponsor.

Stanbrook Hall (Thespian Troupe 708), Duluth, Minn. Sister M. Timothy, sponsor.

Edward Lee McLain High School (Thespian Troupe 400), Greenfield, Ohio. Wylie Fetherlin, sponsor.

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term opened with a successful performance of *Nine Girls*, given on February 11. At present plans are being made for the production of the Senior Class play announced for some time in April. An event which was productive of much good will this season was the exchange of programs with the Thespian Troupe at Conrad, Iowa. Thespians are also interested in helping with the installation of the Troupe now being established at the Grundy Center High School. So far this season eight students have received Thespian membership under Mr. Paul's direction.—Peggy Schlamp, Secretary

Ririe, Idaho

AMONG the major dramatics events of this season at the Ririe High School (Thespian Troupe 739) was the presentation of an half-hour radio show over station KID of Idaho Falls, with the program including the one-act, *The Town That Whispers*. The first major play of the season, *The Ghost in the Belfry*, was given on March 5 to a large audience, with Julia Hegsted as director. Plans are now being made for a performance of *Professor, How Could You?* late in April. Fifteen students have qualified for Thespian membership so far this season.—Reed L. Moss, Troupe President



Scene from Act III of *ALMOST SHUMMER* as given at the Stambaugh, Michigan, High School (Troupe No. 215). Directed by Helen Dunham.



THE INNER WILLY. This scene occurred in the production of this three-act comedy given by students of the Watseka, Ill., Community High School (Thespian Troupe 635). Directed by Verna Burns. (Photograph by Ivan Hooker.)

Janesville, Wis.

TWO performances of *How to Propose* on December 4, 5 marked the beginning of major dramatics projects for this season at the Janesville High School (Thespian Troupe 538) with Adeline Esterl as director. Earlier in the season the radio play, *Beachheads for Freedom*, was given with considerable success. The second major production, *And Came the Spring*, was greeted by large audiences on January 27, 28. Bi-monthly meetings of the dramatics

club are devoted to business matters, play selection, directing, acting, and current plays. David Riggs is serving as Thespian troupe president this season.—*Joyce Mau, Secretary*

Tocca Falls, Ga.

THREE major plays are announced for this season by Lorene Moothart, sponsor for Thespian Troupe 761 of the Tocca Falls High School. The year opened on October 24 with the Junior Class production of *Springtime*. On December 5 the College Players offered a performance of Goldsmith's *She Stoops to Conquer*. The third play, *The Tin Hero*, is now being rehearsed by members of the Senior Class for presentation on April 23. Thespians have constructed puppets and written and produced puppet plays this season. They have also presented at least one radio program a month under the direction of college students.—*Dorothy Cooper, Secretary*

Jefferson City, Tenn.

A successful production of *After Wimpole Street* in the auditorium of Carson Newman College, December 15, marked the beginning of Thespian-sponsored plays at the Jefferson City High School (Troupe 862), with Mrs. John Tullock as sponsor. As their second offering of the season, Thespians staged two one-acts, *Henry's Mail-Order Wife* and *Herbie and the Mumps*, in observance of National Drama Week.—*Joyce Quarles, Secretary*

McAllen, Texas

MAJOR interest in dramatics at the McAllen Senior High School (Thespian Troupe 769) this spring is centering on the production of two performances of *Charley's Aunt* scheduled for April 1, 2, with Don Irwin directing. The play has been cut, and music is being added. The performances will be given in the style in which the play was originally given, with music furnished by a twelve piece orchestra. Proceeds will be used by Thespians to purchase stage equipment. The play, *Mind-Set*, was entered this spring in the Texas One-Act Play Contest. Following the production of *Charley's Aunt*, plans will get under way for the production of *Angel Street* to be given in May under joint sponsor-

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San Jose State College, San Jose, California. One day drama clinic for high schools. May 22. Dr. Hugh Gillis, director.

Your Costume Its Wear and Care

When your costume is handed you by the dresser or member of the costume crew, take it into the dressing room and put it on. If you need help, call the dresser. If the costume was made for you, it will need no adjustment; if it has been borrowed or rented, go at once to your dresser and let her pin in such alterations as are necessary. Be sure it feels as comfortable as such a costume can. Let the director see you.

If you are appearing in a period play, it is a good idea to have read an etiquette book of the age. Look at pictures of persons or copies of great paintings. How do those people stand? How do the folds of the skirt fall? What do they do with their hands? How are the wigs combed?

With this in mind go back to your dressing room and experiment. Walk around looking at yourself in the long mirror. Walk out on the stage and back. Get the feel of the costume and your character in the costume. (Too many young actors appearing in period plays, look as if they were attending a fancy dress party.)

Rehearse in your costume as often as you can. Show that it is a real aid in creating the character and in addition to that, is a part of the stage design. After the last dress rehearsal, let the dresser check your costume over before you take it off to be sure lace, hooks and eyes and tapes are all in place. She will see that it is pressed and ready.

Care for your costume. If it was made, rented, or even if it is your own, it cost money. Put it on hangers and hang it in the dressing room closet or return it to the dresser EACH time you take it off. See that you protect it against grease, paint, and perspiration, that you do nothing to lessen its effectiveness for the performance.

After your last exit, go to your dressing-room take off the costume and remove your make-up. Never appear out front in costume and make-up. There are better ways of retaining your amateur standing. Wait back stage until the final curtain and check in your costume and accessories.—*Roberta D. Sheets, Roosevelt High School, Cedar Rapids, Iowa.*

ship of Thespians and the Senior Class. An operetta will also be given in May. The formal induction of Thespians will be held on April 13.

Berea, Kentucky

THREE performances of Patterson Greene's popular play, *Papa Is All*, were recently given under the auspices of the David Garrick Thespian Troupe 401 of the Berea Foundation School, Berea, Kentucky. Playing to a combined audience of over one thousand people, the cast included Frank Calmes, Mitsi Churchill, Corban Goble, Martha Holroyd, Robert Knox, and Janie Ragland. A Recognition Service in the form of a drama clinic has been held for those students who have earned enough points to join the Thespian Troupe. The formal induction service is to be held shortly. Other Thespian activities include the giving of two plays: *A Guy, A Gal, Her Pa*, and *A Pal*, an original one-act play written by Bales Silas, a member of the Thespian Troupe, and *The Rising of the Moon*, by Lady Gregory. The latter play was entered in the Drama Festival at Eastern Kentucky State College, Richmond, Kentucky.

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Walter H. Baker Co., 178 Tremont Street,
Boston 11, Mass.

The Minx from Missouri, a farce in three acts by Jay Tobias. 5 m., 7 w. Royalty, \$10.00. When Cousin Clytie Clemmons from the Ozarks suddenly strikes it rich she sends her foster child, Jackie, to live with her city cousin, Harriet, and promises to pay Harriet and family \$100.00 a week to instill culture into Jackie. Jackie causes no end of embarrassment with her hill-billy ways, but the family tolerate her hoping to win the favor and monetary consideration of Clytie. When word comes that Clytie's oil well is a failure the true feelings of the city relatives assert themselves and both Clytie and Jackie are reduced to the role of servants — but not for long. The oil well does produce, Jackie wins her man, and the snobbish city cousins get their just deserts. Although the situations and dialogue may become trite in some places if not handled skillfully, this play can be done by high school groups.—*Elmer S. Crowley*

Queen for a Day, a comedy in three acts, by Carl Webster Pierce. Based on the Queen for a Day Radio Program. 7 m., 10 w., extras. Royalty upon application. This is the dramatization of the radio program in which some lucky person, in this case Tillie Twigg, can be Queen for a Day and do those things she has always dreamed of. There is practically no plot but a series of episodes strung loosely together. Easy to do, with ample opportunity to use as many extras as you like.—*Robert A. Ensley*

One Rehearsal Novelty Programs, variety entertainments for any informal programs, by Mark Kent. No royalty. Included in this collection are a monologue, a mock trial, a "mellodrammer", minstrels, burlesques, and other forms of talking acts. Although the humor is somewhat trite in some of them, they would be helpful to the busy director who must supervise numerous programs, as the style is simple and easy to follow.—*Helen Movius*

The Play Club, Inc.
Elizabethtown, Pa.

Our Famous Ancestors, a Thanksgiving play in one act, by Mildred Hark and Noel McQueen. 2 m., 3 w., dog (off stage). Modern presentation of the theme of a newly-married wife who upsets the traditional feeling of worship for ancestors. She wins the respect of the family in the end through a dowager aunt. \$10.00 royalty for non-play club members. Suitable for schools looking for something different for holiday entertainment.—*Marion Stuart*

Music Hath Charms, a comedy in one-act, by Mildred and Noel McQueen. 2 m., 3 w. Royalty free to club members, to others, \$10.00. Action centers around the so-called talents of a musical family. The father attempts to rehearse the report that he is to give to his club that evening as the blatant notes of his young son's Boogie-Woogie orchestra sound shrilly from the garage. The small daughter beats a tattoo with her drumsticks, the maid whistles gaily, and his wife urges the advantages of his attending her music appreciation club. When he learns that his son's orchestra is to play for his club that evening, paternal pride takes precedence, and he grows nostalgic as he remembers that he once played the banjo himself.—*Helen Movius*

Samuel French,

25 West 45th Street, New York, N. Y.

The Great American Family, a comedy in three acts by Aurania Rouveral, adapted from the novel by Lee Shipley. 4 m., 3 w., 13 boys and girls, ranging from 6 to 18 years. Royalty, \$25.00 for each performance. There is a freshness about this play that is invigorating to the average play-reader and play-goer. It is a big undertaking, since the scene is quite elaborate in construction and the property list a full one. The various scenes require passages of time, such as 12 years; and that offers the problem, or challenge, of make-up and characterization growth. It is possible, of course, to use different persons to represent, for instance, Hank at 12 and Hank at 17 years. This play is full of real, down-to-earth family humor, but it would be most effectively produced by an advanced group of amateurs, preferably of the Little Theatre or college type. It's a simple story — that of a young writer, who is too busy raising a robust family ever to write the great novel he plans.—*Mary Ella Bovee*

It's Spring Again, a farce-comedy in three acts, by George Batson. 7 m., 6 w. Royalty, \$25.00 a single performance. This play never seems to "arrive." As a comedy, it's insincere, and as a farce, it's not ridiculous enough. It's dull reading, and doubtless would make even duller performance. It concerns the Ford family, each member intent upon his own

problems that range all the way from reincarnation to jail sentences. There must be worthier fare on the amateur theatrical market today.—*Mary Ella Bovee*

Parlor Story by William McCleary and *Respectfully Yours* by Peggy Lawson are two delightful plays of college faculty groups. The royalty on each is \$25.00.

In *Parlor Story* an ex-newspaper man is head of the journalism department of a state university and ambitious to be president. His wife draws him into a political deal with the governor; his elder daughter's fiancé into a heated argument on marriage; and the political boss into a head-on collision on policy. The professor triumphs and emerges a leader. There is a lot of plot but it moves with directness to the climax.

Respectfully Yours has a professor's wife for the center of interest. The period is 1912 and Mrs. Greenleaf has written a book, *How to Command Respect at Home*. She is a shy person, not the usual woman's rights advocate. The college circle condemns her and ridicules her husband. She is torn between her new prominence and her husband's discomfort. The professor himself saves the day by championing his wife's ideas. The author has captured the spirit of the period in the characters as well as in the situations to make a charming play.

Both are excellent for college productions—perhaps, junior college.—*Robert D. Sheets*

Dramatists Play Service, Inc.
6 East 39th Street, New York, N. Y.

All My Sons, a drama in three acts, by Arthur Miller. 6 m., 4 w. Royalty quoted upon application. Many readers of this magazine will recall that this play was hailed by the critics as an outstanding post-war play. The play opened on Broadway late in January, 1947, under the direction of Elia Kazan, with the setting designed by Mordecai Gorelik. Chris Keller's discovery that his own father,

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Here's a three-act comedy for the ladies with gowns and feminine finery playing an important part. The play takes place in the Ladies' Lounge of the swanky Bellevue Manor Hotel on Cape Cod. Helen Johnson accepts the position as matron of the Ladies' Lounge with the understanding that her sister, Shirley, recovering from a long illness, will share her room for the summer. The guests take to Helen and welcome Shirley's arrival. Roger Hutton, nephew of Cyril Hutton, a millionaire who is staying at the hotel, arrives at the same time. Lola Williams, the typical Little Theatre woman, Ada Cantwell, a frustrated would-be coloratura and Vera Monroe, a self-styled poet, are doting mothers who learn that Roger is to come of age and inherit a sizable fortune, and they try to promote a romance between their teen age daughters, Faye, Judy and Jill with the heir apparent. Linda Carson and Mona Otis, two women angling to marry into money, have staked a claim to Cyril Hutton and the comedy team in their mercenary pursuit creates a lot of laughs but loses out to the quiet, dignified Mrs. Anderson who finally gets him. The colorful Deeka Schiller, a Viennese Chocolatier, loathes America but loves the U. S. dollar. She belittles the guests in her high-handed Continental manner and tangles with Mitzi, the cigarette vendor, a wise-cracking America-for-Americans girl who delights in telling her off in good old U. S. style. Deeka becomes involved with Count El Greco who turns out to be an F. B. I. agent seeking evidence against her for income tax evasion. The highlight of the summer is the Youth Dance given for the young guests of the hotel. Lola and Ada are in hopes that Faye and Judy will receive Roger's bid to be his partner but when Shirley is the recipient, Faye and Judy incite their mothers to complain to the management inasmuch as Shirley is not a guest — but charity. They gain their point and Shirley is told she cannot attend. Roger learns of the intrigue and springs a delightful surprise. Throughout the play, little Jenny Baskerville, the precocious ten-year-old mischief-maker, keeps things at a humorous pace and does her good deed for the summer by giving Judy and Faye a timely case of poison ivy that keeps them from attending the Youth Dance.

BAKER'S PLAYS — 178 Tremont Street, Boston 11, Massachusetts

Mention Dramatics Magazine

a manufacturer, made defective airplane parts which caused the death of a number of airmen, constitutes the major plot of this drama. The ending of the play — the father commits suicide — is melodramatic, but the play constitutes a powerful indictment of the selfishness and greed found on the so-called home front in contrast to the ideals and unselfishness of those who fought and died to win the war. This play is highly recommended for college and Little Theatre drama groups. Advance high school groups may find it satisfactory also, but some cutting would be required.—*Ernest Bovee*

Dramatic Publishing Co.

1706 S. Prairie Avenue, Chicago 16, Ill.

Those Websters, a comedy in three acts, by Roland Fernand. Adapted from the radio program of the same name. 6 m., 6 w., extras. Royalty, \$25.00. The characters in this play are already familiar to the reader and audience, which fact constitutes a good basis for both interpretation and advertising. The situations are more realistic than the usual "run of the mill" high school play; the conversation is an improvement, and the humor is less forced. Two well-drawn parents and Mr. Watt, the town handyman, provide good character study. The appearance of members of the football team and student body in the last act allow the director to make use of a large group of high school people.—*Mary Ella Bovee*

The Big Help, a comedy in three acts, by Jean Kerr. 6 m., 6 w. Basic fee play royalty, with the minimum, \$10.00 and the maximum, \$25.00. This is another comedy of the adolescent, but definitely of better calibre than many on the market today. The Hopford household is composed of real people, who behave quite normally and soundly. The father is bombastic, but it is reasonable bombast; the comedy is naturally arrived at; the whole play moves rapidly toward its pleasant conclusion. If a director is looking for a picture of the typical American home of today, this play is a wise choice.—*Mary Ella Bovee*

Row Peterson & Company,

1911 Ridge Avenue, Evanston, Illinois

Special Guest, a drama in one act, by Donald Elser. 3 m., 2 w. Royalty quoted upon application. The play centers around the attempts of Nora to "get even" with the detective, who in the line of duty, killed her son. The spirit of the son, Edward, has been sent back in order to prevent his mother from carrying out her purpose. It is especially good for college and advanced groups; particularly suitable for contests.

Unto Us the Living, a choric drama, by Harold G. Sliker. 7 solo speaking parts with a speaking choir and a singing choir. Royalty quoted upon application. An excellent pageant for Brotherhood programs, memorial services, or patriotic events. The drama reminds us of our duties to mankind, that we should love one another.

Oh, Father! a comedy in three acts, by William Ellis Jones. 10 w., 1 male voice. One interior set. Royalty quoted upon application. The plot centers around the Baynard family, and their plans for living at father's expense which are so abruptly changed. Father announces a change of positions which will change the family mode of living. The three frivolous daughters settle down to becoming real women, and Mrs. Baynard gives up her clubs. However, the real surprise is that father has not planned to give up his bank presidency. An excellent comedy for an all-female cast. Suitable for high school and college groups. Students will be delighted with the opportunities for characterization in this play.

When I was Green, a farce-comedy in three acts, by Guernsey LePelley. 6 m., 8 w. One interior set. Royalty upon application. This laughter-filled tangle of events will be enjoyed by everyone, young and old. When the Bleacher children set out to help sister Ann in her love affairs, there is trouble enough. But when they undertake to get the Elliots to leave the apartment they cause father to loose



This scene happened in a production of *OUR HEARTS WERE YOUNG AND GAY* as staged by students of the Newton, Kansas, High School (Thespian Troupe 47), with.....

his job. Things are finally unscrambled to everyone's satisfaction even though Gatesworth's "Give the World a Boost Through Friendship" seem to have gone wrong. High schools and community groups will find this an excellent choice for their productions.—*Jean E. Donahey*

Eldridge Entertainment House, Inc. Franklin, Ohio

Melody Madhouse, a three-act comedy by Priscilla Wayne and Wayne Sprague. 8 m., 9 w., extras. Royalty, \$10.00. This is a heart-warming comedy of family life depicting the usual struggles of teen agers plus a few extra difficulties. Junior has a chance to make a name for himself and his orchestra but his father orders the orchestra disbanded. His ever resourceful modern-minded grandmother helps out at the right time; then circumstances play a favorable hand and father is won over. A really good play, easy to stage and to

cast provided there are members in the cast who can develop an orchestra. Opportunity for extras, if they can play in the orchestra.—*Helen Movius*

Kid Brother, a comedy in three acts, by Don Elser. 4 m., 6 w. Royalty, \$10.00. A good play for a cast that has a good actor for Kid Brother. Each member of the family has ambitious but none stronger than young Ted's desire to be a heavyweight champion prize fighter. With his concentration on training, plus his curiosity regarding everyone else's affairs, he holds the center of attention throughout the play. There is the usual amount of conflict and lover's difficulties as well as many laughter-provoking scenes to make this play a good selection for those looking for a wholesome play, easy to produce.—*Helen Movius*

Hampton Gardens

26 Hampton Gardens, Prittlewell, Essex, Eng.
No Peace for the Living, a play by Michel Hervy. 4 m., 4 w. Royalty on application. The play takes place in the living-room of the Motiam farm home. The conflict is between Ben, who loves the farm and his worthless, pleasure-loving step-brother, who cares only for a good time. The characters are well drawn; the plot exciting. Neither is suitable for secondary school handling.—*Roberta Dinwiddie Sheets*

Dover Publications, Inc. New York, N. Y.

Eugene O'Neill, The Man and His Plays, (Revised Version), by Barrett H. Clark, 1947. Mr. Clark divides his book into two parts: (1) the Man and (2) the Plays. The first gives a complete picture of the playwright as a man — his life, his habits, and his work — with no attempt at whitewash. In the second part, Mr. Clark discusses each play, often giving the source of the plot and a critical statement of the play in terms of its theatre value. Although the book has only 182 pages, it is adequate as a study of O'Neill the man, and serves as a fine introduction to the study of his plays. A complete bibliography is included.—*Erna Kruckemeyer*

Rinehart & Company, Inc.

232 Madison Avenue, New York 16, N. Y.
So Worthy A Friend: William Shakespeare, by Charles Norman. 1947. 316 pages. \$3.00. Mr. Norman has written a very comprehensive book about Shakespeare. His book deals not only with the facts of Shakespeare's life, but also gives information on many topics related to his background, his literary life, and his time. Moreover, there is interesting information about great characters, real and fictitious. Among his chapter headings are: "The Sonnets as an Autobiography," "Shakespeare and His Master," and "The Shakespeare Coat of Arms." This book should serve as excellent reference material for the college student.—*Erna Kruckemeyer*

THESPIAN FELT EMBLEMS

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Consists of rectangular shield, 6½ inches high, 4 inches wide, white felt with 4-inch letter "T". Two masks reproduced in gold silk with word "Thespian" in gold silk letters on blue "T". Blue block letters "The National Thespian Society" above "T", and space for 4 star ratings below "T". Space provided for embroidered Troupe Number in the base of "T".

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Plays for School Production

THE STRANGE HOUSE

By Carl Astrid

An electrifying and breath-taking mystery play! Intermingled in this grand thriller are a host of scenes of good, clean fun and hilarity. Every part a good one. 4 m., 7 f. 75¢. (Royalty, \$10.00)

LIFE OF THE PARTY

By Marrijane and Joseph Hayes

An unusual and worthwhile play by the authors of "And Came the Spring" and "Come Rain or Shine." Studious daughter Jean flings off her glasses and becomes the life of the party! 7 m., 10 f. 85¢. (Royalty, \$25.00)

THE RICH FULL LIFE

By Vina Delmar

A new Broadway release highly recommended for Schools and Little Theatres. "A drama of dignity, sense, and value." N. Y. *World-Telegram*. 3 m., 6 f. 85¢ (Royalty, \$35.00)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve* and *June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 85¢. (Royalty, \$25.00)

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 85¢. Restricted in a very few places. (Royalty, where available, quoted on application.)

SLICE IT THIN

By Al Moritz and Ed. Heghinian

This Blackfriars Guild success in New York is concerned with the Coleman family and its uproarious entanglement with Hollywood. 5 m., 5 f. 85¢. (Royalty, \$25.00)

SUDDENLY IT WAS MAY

By Bonita Barkley

A comedy of college life that will win the entertainment pennant. It may be presented as a musical or as a straight comedy. Special places are designated in the manuscript where various specialties may be introduced. 4 m., 8 f. (Extras if desired). Mod. Cost. 75¢. (Royalty, \$15.00)

TEN LITTLE INDIANS

By Agatha Christie

It's a fine specimen of the art of writing really good mystery plays. The excitement and carnage never let up until the final curtain. 8 m., 3 f. 85¢. (Royalty, \$50.00)

COME OVER TO OUR HOUSE

By Marrijane and Joseph Hayes

A new play compounded of a mixture of comedy lines, fast and farcical situations, and a worthwhile theme. A clever, swift, and funny show ideal for high schools. 8 m., 10 f. 85¢. (Royalty, \$25.00)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 85¢. (Royalty, \$25.00)

UNCERTAIN WINGS

By Robert Hill and Floyd Crutchfield

A high school comedy whose events are handled realistically from the attitude of the high school people themselves. The dialogue is youthful and sparkling. 4 m., 5 f. 85¢. (Royalty, \$25.00)

THE FIGHTING LITTLES

Adapted by Caroline Francke

Booth Tarkington's latest hit presents the delightful and likeable Little family. A vociferous and fumbling parent provides many laughs. Young romances offer amusement and a touch of sentiment. 5 m., 10 f. 85¢. (Royalty, \$25.00)

BLITHE SPIRIT

By Noel Coward

From a very novel situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be. The *New York Sun* stated: "Mr. Coward has never, I think, been happier in his inventions or more adept." 2 m., 5 f. 85¢. (Royalty, \$50.00)

QUIET SUMMER

By Marrijane and Joseph Hayes

A new play by the authors of *And Came The Spring*, *Life of the Party*, *Come Rain or Shine*, *Come Over to Our House*. In cheerful, swift and humorous manner, youngsters Pamela and Sonny help Uncle Jimmie win his election. 8 m., 10 f. 85¢. (Royalty, \$25.00)

TWO'S A CROWD

By Douglas F. Parkhurst

Another heart-warming and hilarious comedy by the author of *But Fair Tomorrow*. During mother's absence, Dick, Patricia, and Dorothy turn the house into a tourist home. Mystery and fun build to a riotous climax. 8 m., 9 f. 85¢. (Royalty, \$25.00)

IT'S SPRING AGAIN

By George Batson

By the author of *Every Family has One* and *The Doctor Has A Daughter*. Anything and everything does happen in the fabulous Ford household. In fact, the new maid refuses to believe that she has not wandered into an insane asylum. 7 m., 6 f. 85¢. (Royalty, \$25.00)

THE MOON MAKES THREE

By Aurand Harris

Sixteen year old Marsy pretends she doesn't mind playing the wallflower, but Grandma knows better. She sends Marsy off to the ball in true Cinderella fashion where she meets her Prince Charming who loses his shoe and the fun begins. 7 m., 8 f. 85¢. (Royalty, \$25.00)

THE BEES AND THE FLOWERS

By Frederick Kohner and Albert Mannheimer

A brand new rollicking comedy about marriage and adolescence is now available. "Real bright dialogue . . . amusing and soundly written." N. Y. *Daily News*. 5 m., 6 f. 85¢. (Royalty, \$35.00)

PARLOR STORY

By William McCleery

A witty and provocative comedy telling of a liberal professor of journalism and his clash with a reactionary publisher. Of special interest to College and Little Theatres. 6 m., 4 f. 85¢. (Royalty, \$35.00)

SOMETHING ALWAYS HAPPENS

By Alice Thomson and Velma Royton

Three aspiring, but unemployed, young actresses decide to open a restaurant in their own apartment. A series of mishaps and gay and hilarious comedy follow. 6 m., 8 f. 85¢. (Royalty, \$25.00)

I LIKE IT HERE

By A. B. Shiffrin

A brand-new provocative, comedy. Willie Kringle is a refugee who likes it here well enough to set busily about making the ideals of democracy work. 6 m., 3 f. 85¢. (Royalty, \$35.00)

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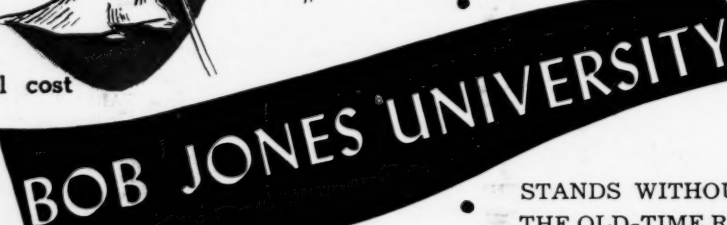
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